Carmelo Pace (1906-1993): The career and creative achievement of a twentieth-century Maltese composer in social and cultural context

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DECLARATION

I hereby declare that this submission is my own work and that, to the best of my knowledge and belief, it contains no material previously published or written by another person nor material which has been accepted for the award of any other degree, or diploma of the university, or other institute of higher learning, except where due acknowledgment has been made in the text.

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DEDICATION

TO MY BELOVED PARENTS

FRANK AND EDITH

Carmelo Pace (1906-1993): The career and creative achievement of a twentieth-century Maltese composer in social and cultural context

Abstract

This thesis constitutes the first comprehensive study of the life and work of Carmelo Pace (1906-1993), one of the most significant figures in twentieth-century Maltese music. Pace's extensive output includes contributions to every major genre, including operas, large-scale choral works, symphonies, concertos, and much chamber music. The compositional idiom of some of these works departed radically from the conservative idioms employed by his Maltese predecessors, who mostly confined themselves to writing Catholic liturgical music in a conservative tonal idiom. Working largely in isolation, Pace evolved a complex post-tonal language which evinces similarities with the styles of Schoenberg, Bartók, Hindemith and other leading modernist figures. The opening chapter sketches the social and cultural context in which Pace worked, as well as the development of the art music tradition in Malta into the twentieth century. Chapter 2 assembles such information as is known about Pace's life and presents an overview of his career. An important subsidiary focus of these chapters is to depict the rather impoverished and culturally marginalised nature of Maltese musical life at this period and describe the challenges that these conditions created for Pace and his contemporaries. The remaining five chapters provides an overview of Pace's creative contributions to major genres: orchestral and concertante works; chamber music; keyboard works; choral and vocal works; and stage works. The principal focus is on his post-tonal works, which represent his most noteworthy creative achievements. Representative examples of these works, including Piano Sonata No. 2 and String Quartet No. 7, are analysed in depth to illustrate key features of Pace's post-tonal musical language and approach to formal organization.

INTRODUCTION

The present thesis provides a critical account of the career and creative achievements of Carmelo Pace (1906-1993), one of the most prominent twentieth-century Maltese composers and the first significant figure to experiment with a post-tonal harmonic language. A highly prolific composer, Pace's extensive output includes contributions to virtually every genre and runs to over 500 works.

To date, the music of Pace, like that of every other Maltese composer, has received comparatively little attention from scholars. The only major publication on the composer remains the annotated catalogue of his output compiled by the eminent Maltese musicologist Dr Marcel de Gabriele and the curator of Pace's musical manuscripts, the late Georgette Caffari, entitled *Carmelo Pace, A Maltese Composer: Thematic, Annotated and Illustrated Catalogue of Works* (1991). Although it does not consider each work in detail, this catalogue of works has proved an invaluable resource for my own research project. Aside from a handful of short entries in biographical dictionaries and musical encyclopaedias, and a number of articles in Maltese newspapers, the only other notable source of information available to me has been a dissertation by Agnes Ann Mousu, 'The Compositions of Maestro Carmelo Pace and the Literature about Him', which was submitted as coursework for a diploma in librarianship and information studies at the University of Malta in 1988. Once again, this is not a detailed study of Pace's music, and largely consists of a catalogue of Pace's works. However, the author presents a brief summary of Pace's career that has proved very useful, as it contains biographical information provided by the composer when the author interviewed him, and which is unavailable elsewhere.

The present study sets itself two principal aims:

(a) To provide an account of Pace's career, focusing on his professional circumstances and exploring his significance in a Maltese context;
(b) To present a detailed critical overview of his major creative contributions to various musical genres, focusing on key works that illustrate the principal features of his compositional idiom and technical approach.

Research on Pace presents a number of unusual difficulties which require explanation here, as they had significant implications for the present project and imposed severe practical restrictions on its scope and comprehensiveness.

In the first place, primary source materials providing detailed information about Pace's career, his professional circumstances, and the genesis of his musical compositions are meagre in the extreme. Pace was a highly reclusive figure who had few intimate personal relationships and closely guarded his privacy. His colleagues and students recalled him as being unusually uncommunicative. My mother, who took private lessons in music theory from Pace in the 1950s, recalls that he was invariably reluctant to make conversation. Indeed, he hardly spoke at all during lessons: she would hand him her homework, which he would correct and annotate in silence, and return to her with scarcely a word. With that, the lesson would end. Such behaviour seems to have been entirely typical of him. Pace's correspondence does not appear to have been very voluminous, and despite extensive searches, I have only discovered a single surviving letter from his hand. Unlike other composers who published essays on aspects of their work or on other musical topics, Pace did not leave a literary output: his surviving writings on his own compositions do not extend beyond occasional brief programme notes. Moreover, Pace's house was completely destroyed in a German air-raid during the Second World War. None of his papers and personal effects survived, with the exception of the manuscripts of the works that he had composed up to the outbreak of the war (the circumstances are not clear, but he evidently took the precaution of removing these from his house).

In consequence, it has proved impossible to establish anything more than some fairly minimal basic facts about Pace's life and professional circumstances, let alone a clear sense of his artistic outlook and the formative influences on it. Virtually nothing is known concerning his musical tastes or what music by other modernist composers he might have studied closely. I have tried to amplify the available information by carrying out interviews with a small number of people who are still alive who came into contact with him with some regularity—principally, his students and performers of his work—but these yielded little detailed information because of Pace's uncommunicativeness. For information about his compositions, virtually the only sources at my disposal have been programme notes for concerts at which they were performed and concert notices in Maltese newspapers, which, once again, were comparatively few in number.

Another difficulty was that most of Pace's music remains in manuscript and only a small proportion of it was ever performed. This had two significant implications for my research. Firstly, I have had to form an impression of most works from the score alone without the assistance of recordings. Needless to say, this is far from satisfactory from the researcher's point of view, because one's impressions will inevitably be somewhat limited: in spite of one's best efforts, it is impossible to assess the impact that a score might make in a live performance from the page alone. This problem is particularly acute in the case of orchestral works and operas. Secondly, the fact that much of the music was never performed means that it has no reception history to speak of: in consequence, the researcher has little critical discourse with which to engage.

In addition to the foregoing practical difficulties, a further problem was presented by the fact that the scholarly study of the western art music tradition in Malta is still in its infancy, and few publications have appeared on any aspect of it to date. Researchers undertaking a comparable project on composers from other European countries can generally turn to a fairly wide range of secondary sources—autobiographies and biographies of musicians, memoirs, studies of the development of genres, histories of institutions, and so forth—from which it is possible to obtain useful supplementary information. In contrast, the circumstances confronting the student of Maltese music are exceptionally challenging. A general history of Maltese music has yet to be written, and the literature on twentieth century Maltese music is practically non-existent. Scholarly discourse on Maltese music is conspicuously absent from the island's intellectual and cultural life, reflecting the art music tradition's marginal place in the latter. The closest parallel to this situation is presented by the circumstances which prevailed until fairly recently in Ireland, another European country in which art music had a marginal presence for complex historical and social reasons.[1] In Ireland, this situation has improved dramatically in the last decade thanks to a remarkable growth of native scholarship, as evidenced by the appearance of such landmark publications as the two-volume *Encyclopaedia of Music in Ireland*, which was published under the editorship of Harry White and Barra Boydell in 2013, as well as a considerable quantity of books and journal articles dealing with various aspects of the Irish art music tradition. One can only hope

[1] For a discussion, see Harry White, *The Keeper's Recital: Music and Cultural History in Ireland 1770-1970* (Cork: Cork University Press/Field Day, 1998); and Patrick Zuk, 'Words for Music Perhaps? Irishness, Criticism and the Art Tradition', *Irish Studies Review*, 12, 1 (2004), 11-28.

that comparable developments will take place in Malta with time, and the present project aims to make a useful contribution to a very neglected field.

In assessing Pace's career and creative achievement, the following research questions have constituted the main focus:

(a) Investigation of the nature of Pace's compositional idiom and his technical approach;
(b) Contextualisation of Pace's music in relation to the work of his Maltese predecessors and to mainstream international compositional trends, in order to bring its distinctive features into clear focus;
(c) Elucidation of the stylistic diversity manifest in Pace's musical output, which ranges from a very conventional and traditional musical language in his liturgical works, to the styles of contemporary light music, to post-tonal idioms;
(d) Investigation of the ways in which this stylistic diversity and the nature of Pace's output may have been shaped by the conditions of Maltese musical life, in which the Western art music tradition and new music in particular occupied a rather marginal place.

The thesis is divided into two parts. Part I comprises two chapters, the first of which describes Maltese musical life during Pace's lifetime, focusing on matters that are of particular importance for understanding his creative development and the nature of his musical output—the island's musical traditions, musical infrastructures, and the challenging conditions in which Maltese composers attempted to sustain their careers. As so little information is generally available about twentieth-century Maltese music, it seemed indispensible to provide an account of these circumstances in order to create a context in which Pace's work could be meaningfully discussed in that chapters that follow. Much of the information presented has resulted from my own investigations, and is brought together here for the first time. Chapter 2 presents an account of what is known of Pace's life and career. For the reasons that have been explained above, this account is unavoidably fragmentary and incomplete, but is considerably more comprehensive than anything that has appeared on Pace to date. In addition to drawing on hitherto unconsulted archival sources and articles in the Maltese press, I have also drawn on interviews with a number of people who are still alive and who were associated with Pace in a professional capacity.

Part II comprises five chapters, each of which assesses a major facet of Pace's creative output—his orchestral works, chamber works, works for keyboard, vocal and choral works, and his stage works. For reasons of space, it would have been impracticable to discuss every score in comparable depth. It consequently seemed preferable to focus on works that represent particularly noteworthy achievements and which illustrate key features of Pace's compositional idiom and techniques, after outlining the nature and scope of Pace's contribution to each genre more briefly. Furthermore, a number of scores, including the Piano Sonata No. 2 and String Quartet No. 7 are considered in particular depth, and are the subject of a fairly extensive analytical commentary focusing on such matters as harmonic language, structural organisation, handling of sonority and so on.

A number of other considerations also influenced this approach. Firstly, Pace's extensive output is highly uneven, and some aspects of it are at best of limited interest. For reasons that are explored in the chapters that follow, Pace pursued several stylistic trajectories simultaneously throughout his career. Although he wrote a considerable quantity of music in a post-tonal musical language, a sizeable proportion of his oeuvre is much more stylistically conservative, employing a common-practice harmonic idiom and traditional formal schemata of a kind that are virtually indistinguishable from nineteenth-century Romantic models, to the extent that these scores often sound like exercises in pastiche composition. Good instances in point are furnished by the liturgical music that he wrote for Catholic services, his light orchestral works, his operas and stage works, and the keyboard works, song, and choral works that he wrote for amateur performers. While his works in this vein sometimes exhibit considerable technical skill, they project little, if any sense of a distinctive and original creative personality. Moreover, the quality of musical invention in these scores is frequently undistinguished and routine. Apart from describing a representative selection of these scores briefly for the sake of completeness, there seemed little point in dwelling on them at length. The best of Pace's post-tonal compositions are of much greater intrinsic interest and are likely to constitute the aspect of his creative legacy that will prove most durable. Moreover, they are of genuine significance in the history of Maltese composition, being the first scores by a Maltese composer to abandon tonality. For these reasons, they, rather than Pace's tonal compositions, form the principal focus of Part II.

However, these post-tonal scores are also uneven in quality, and, moreover, Pace tended to adopt very similar formal and compositional strategies from work to work. To judge

from the dates of commencement and completion of works indicated on his manuscripts, he seems to have composed very quickly and seldom revised anything that he wrote. His compositional method was essentially improvisatory, and in these works he consistently favoured a method of construction in which each work (or movement of a work) consisted of a series of linked sections, each based on different musical material that often bears no relation to motifs or thematic ideas heard elsewhere in the work. Within each section, the constituent themes or motifs would be subjected to very free development, quickly generating a proliferation of new shapes. Such an approach is inherently risky, as it can create an impression of diffuseness, if not incoherence—as is the case in his weaker scores. I have consequently chosen to focus on scores that struck me as being of greater cogency. Needless to say, the analysis of compositions of this nature presents formidable problems, as it is often difficult to demonstrate how they cohere. And as Pace's approach to structure is so consistent in these post-tonal scores, there seemed little point in attempting a greater number of detailed analyses, as it would have resulted in redundant repetition of similar points. In each case, I have focussed primarily on elucidating the structure of these scores and the nature of their harmonic language, as in other respects, such as his treatment of sonority and rhythm, Pace's musical language remained very conservative and presents few features worthy of special comment.

Unless otherwise stated, the musical examples quoted are all taken from the original manuscripts of Pace's compositions housed in the Archives of Mdina Cathedral. The call numbers of the manuscripts are indicated in each case. Appendices 8, 9, and 10 contain complete work-lists of Pace's chamber works, keyboard works, and vocal/choral works respectively: as Pace's contributions to these genres are very numerous, it was only possible to consider representative scores in Chapters 4, 5, and 6, so these complete lists are provided for the reader's reference. Similar worklists are not provided for the orchestral works and operas dealt with in Chapters 3 and 7 respectively, since all of Pace's contributions to these genres are considered there.

All translations from Maltese and Italian texts are my own unless otherwise indicated. A few words of explanation are required concerning the English texts cited from Maltese publications. As readers will be aware, English is one of the official languages of Malta and is spoken by most of the population. However, Maltese English has acquired a number of distinctive features (in regard of its syntax, for example) that differ slightly from English as spoken and written by educated native speakers in Great Britain and the

United States.[2] I have reproduced these texts without alteration, although the sentence structure and certain formulations may sometimes sound idiosyncratic to non-Maltese speakers of English.

[2] See Sabrina Francesconi, 'Language habits, domains, competence, and awareness: the role and use of English in Malta', in Oriana Palusci ed., *English, But Not Quite: Locating Linguistic Diversity* (Trento: Tangram edizioni scientifiche, 2010), 257-272.

Chapter 1

The Maltese Musical Context

Folk Music is an inheritance of the past and represents man's expression of his human spirit in sound.[1]

[1] Guzè Cassar Pullicino and Charles Camilleri, *Maltese Oral Poetry and Folk Music*, (Malta: University Publishers Limited, 1998), 62. Cassar Pullicino was the first known historian to broadcast information on Maltese folklore on local radio, *Is-Siegħa tal-Morda* (The Hour of the Sick) was organised by Dun Mikel Azzopardi in 1948-49.

The Maltese Musical Context

1.1 Introduction

The circumstances in which Pace attempted to sustain a career as a composer were exceptionally challenging, largely because musical infrastructures in Malta were so underdeveloped in comparison with those in most other European countries. The audience for any other forms of classical music other than opera and church music remained stubbornly small throughout his lifetime, and the audience for new music was smaller still. The conditions of Maltese musical life consequently placed significant obstacles in the way of Pace's creative development as an artist. Much of his large output, and especially some of his most important modernist compositions, were never performed during his lifetime, and have languished in neglect since his death. Moreover, the nature of the ensembles which were willing to perform his work—principally amateur groups and church choirs—also placed severe stylistic and technical limitations on the kind of music that it was feasible to write for them. Understanding these circumstances is crucial if one is to understand the exceptional degree of creative isolation in which Pace worked, as well as the unusual stylistic diversity of his output which resulted from his attempts to accommodate himself to the conditions of Maltese musical life. Since so little information is available on this subject, and especially on the island's tradition of western art music, this chapter provides a brief sketch of its historical development in order to create a context in which Pace's career and creative achievement can be meaningfully discussed.

1.2 *Għana* – Maltese Folk Music

Malta's geographical position in the Mediterranean has allowed it to interact culturally with other countries in the vicinity.[2] Daniela Mallia in her dissertation states that:

> The Maltese islands' rich history, comprised of several inhabitants and diverse colonisers along the years, starting with the Phoenicians and ending with the British, played a dominant part in exposing the islands to a wide variety of religions, cultures and ways of

[2] Daniela Mallia, *Maltese Legends: A Reflection of Maltese Identity*, (Masters Degree in Maltese Studies, University of Malta, June 2011), 2.

> life Malta's geographical traits, its prehistoric culture, its archaeology, folklore, music and religion are part and parcel of a Maltese identity, which in turn is different from any other identity in the world.[3]

Malta and the neighbouring island of Gozo were occupied by various foreign powers over the centuries, stretching back to the first colonisation of the island by the Phoenicians and Carthaginians in around 500 BC. The Carthaginians remained masters of the islands until 218 BC. Following the Carthaginian occupation, the Roman Empire (218BC–535AD) assumed control of Malta and Gozo, and thereafter, the Byzantines (535-870AD) and the Arabs (870-1127AD). A period customarily referred to as the European Domination ensued between 1127 and 1530, when the islands were taken over by a succession of European powers, until the Knights of St John were granted governance of the island in 1530 '[...] by Charles V of Spain, who gave them the island of Malta and Tripoli in North Africa in perpetual fiefdom,'[4][5]

The oldest surviving indigenous musical tradition in Malta is *għana*,[6] the origins of which, according to the eminent Maltese musicologist Joseph Vella Bondin, can be traced back to the Middle Ages when the Arabs occupied Malta in 870.[7] The historian George Cassar Pullicino (1921-2005)[8] states that the first written account of *għana* (titled *Malte, par un voyageur françois*) dates to 1791 by François Emmanuel de Guignard, Count de Saint Priest.[9] Ranier Fsadni notes that 'a major collection of lyrics was compiled by Bertha Ilg and published with Hans Stumme in 1909. There can be no doubt that the early samples of *għana* that remain, both written and recorded (in the 1930s a series of gramophone records were produced in Italy and Tunisia by Maltese music agents), are closely related to the *għana* sung today.'[10] Furthermore, Charles Camilleri in his *Maltese Oral Poetry and Folk Music* argues that 'although it is difficult to determine what

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[3] Ibid:
[4] Ibid: 28
[5] The European Domination refers to the Norman invasion on Malta, along with Sicily, followed by the Swabia (1194), Angou (1266) and Aragon (1282).
[6] Pronounced *aa-na*; the 'għ' in Maltese language has the effect of lengthening associated vowels.
[7] George Wettinger, *Malta fiż-Żmien Nofsani in L-Identità Kulturali ta' Malta*, ed. Toni Cortis, (Malta: Department of Information, 1989), 207-223.
[8] Michael J. Sciavone, *Dictionary of Maltese Biographies*, Vol. I, A-F, (Malta: Pin Independent Publication, 2009), 536-540. Cassar Pullicino was the first to give a historical introduction to *għana* in the folklore festival in 1953, where he gave awareness among the middle classes that this 'lower-class' singing was also 'folklore', a significant component of a 'classless' national identity.
[9] Cassar Pullicino and Camilleri, *Maltese Oral Poetry and Folk Music,* 11. de Guignard reports that: 'reproduced the texts of three traditional quatrains written down for him by the Abbe J. Navarro, at that time Librarian of the National Library, with a French translation.'
[10] Rueben Zahra, *A Guide to Maltese Folk Music,* ed. by Steve Borg, (Malta: PBS – Malta & Soundscapes, 2006) 28.

constitutes the original and what has been added, one may still speculate that the origins of the folk music of the Maltese Islands date back to the years of great antiquity. Study of some of the folk music of the Maltese Islands indicates that *għana* was not harmonised in the Western sense but was mostly modal and had tone [*sic*] inflections.'[11]

Camilleri explains that the word *għana*, which means 'song', is closely related etymologically to cognate words in other languages, including the Babylonian-Assyrian *an*, the Hebrew *anah* and the Arabic *għina*.[12] Maltese *għana* has features in common with Islamic music such as modal homophony, florid melodic writing and intricate rhythmic organisation. Camilleri suggests that Maltese *għana* reflects a distinctive fusion of Islamic with European musical traditions,[13] as does Vella Bondin:[14]

> The total destruction of the previous flourishing Byzantine-Christian culture and the gradual thorough adoption of Muslim ways and manners, including religion, architecture, dress and language is now well known and accepted. It also signified the obliteration of whatever musical usages had existed and their natural substitution by North African song, tones, rhythms and cadences. These became the basis of what today is designated Malta's folk music,[15] zealously guarded and utilised over the centuries by the descendants of those peasant Maltese who remained in their native land but frowned upon by the later incoming upper classes as a relic of what they considered were shameful times.[16]

It is important to note the extent of the Islamic influence in Malta. Vella Bondin states that Malta remained mainly Muslim long after the Arab occupation and 'a *c*. 1240 census[17] found that of the 1,119 existing families, 836 (681 in Malta, 155 in Gozo) or 75 percent of them confessed the Islamic faith. A few decades later, Muslims were exiled to the Italian city of Lucera. Apart from some thirty-three families professing the Jewish

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[11] Cassar Pullicino and Camilleri, *Maltese Oral Poetry and Folk Music*, 63.
[12] Ibid: 62
[13] Ibid: 63
[14] This study first appeared in *Malta, Roots of a Nation*, ed. Kenneth Gambin, Heritage Malta, (Malta: 2004), 163-180. Rev. by Joseph Vella Bondin – *Malta's Musical Heritage, A Historical Overview.*
[15] The relationship between Malta's 'Arabic' language and its folk music is examined by Dr Philip Ciantar, *Music, Language and Style of Maltese folk music*, *The Sunday Times* (Malta), 16 November 2001, 34-35.
[16] Paul Sant Cassia, *L-Għana: Bejn il-Folklor u l-Ħabi.* [Għana: between Folklore and Concealment] in *L'Identità Culturali tà' Malta*, ed. by Toni Cortis, (Malta: Department of Information), 81-91.
[17] This is Abate Giliberto's *c.* 1240 census. It is quoted in Andrew P. Vella *Storja ta' Malta* [The Malta Story], I (Malta, 1984), 78. This important document may have suffered at the hands of copyists and a number of historians consequently dispute the figures. A. Luttrell, quoted in S. Fiorini, 'Malta in 1530', in *Hospitaller Malta 1530-1798*, ed. V. Mallia-Milanes (Malta, 1993), 113, suggests that the original number of Christian families in Malta in the census could have been 1047 and not 47. This would mean a total of 2119 families, or a total population of *c.* 10,000 living in the Maltese islands at that time. If Luttrell is correct, the Christian percentage would have been 59 percent of the inhabitants.

faith,[18] Malta was now entirely Christian. However, the reintegration of Malta within the European Christian tradition through the Kingdom of Sicily did not mean that the country people renounced the traditions, customs and language they had become accustomed to during the Maghrebi colonisation.'

To distinguish the main characteristics of its melodic structure, Camilleri classifies *għana* into four main categories: (a) a highly ornamented, melismatic variety, with melodies ranging over one octave; (b) a syllabic variety with narrow range which is usually sung by groups; (c) a free recitative type; and (d) a median type, which is of more recent origin and mixes ornamented and syllabic styles.[19] Vella Bondin characterises *għana* as a series of 'tonal extemporisations' which constitutes 'elaborate melismas and harmonic inflections and as a consequence sounds off-key and rather primitive'.[20] He contends that on account of these spontaneous improvisations, *għana* clearly shows a North African influence, which is further evinced by the use of glissandi, micro-tones, high-pitched singing, the narrow range of the melodic motifs and fluctuations in tempi.[21] In addition, Joseph Vella claims that:

> The fact that in "*ghana*" we find limited use of melodic intervals smaller than the semitone has led some people to associate its roots with North Africa where mono-melodic variations and micro-tonal intervals are an integral part of the musical culture. Personally, I am of the opinion that the spiritual roots of "*ghana*" are to be found in the south of Spain, and that they reached our shores via Sicily. If one listens to traditional singing from these places, one can easily associate simlarities of construction and performance with Maltese "*ghana*". The traditional use of guitars as accompanying instruments is, I feel, a very strong relevant detail in this regard.[22]

In itself, the improvisatory style of the *għana* is scalic and diatonic in structure. [23] The various accents and leaps which are generally improvised, create greater versatility and fluidity in the rhythmic as well as the melodic patterns: 'the ornamentation of a motif might also develop its own shape. This ornamental development gives rise to an

[18] According to Abate Giliberto's *c*. 1240 census.
[19] Cassar Pullicino and Camilleri (1998): *Maltese Oral Poetry and Folk Music*, 71.
[20] This study first appeared in *Malta, Roots of a Nation*, ed. Kenneth Gambin, Heritage Malta, (Malta 2004), 163-180. Rev. by Joseph Vella Bondin – *Malta's Musical Heritage, A Historical Overview.*
[21] Ibid.,
[22] Henry Frendo and Olivier Friggieri (ed), *Malta, Culture and Identity*, in *Music* by Joseph Vella, (Malta: Grima Printing & Publishing Industries, 1994), 160.
[23] Cassar Pullicino and Camilleri, *Maltese Oral Poetry and Folk Music*, 71. Cassar Pullicino and Camilleri further imply that the term *diatonic* in this context must not be considered to mean 'tempered' in accordance with the Western non-microtonal scale. It simply means a stepwise scale that may have a span of a fourth, fifth or even an octave.

enrichment and to a melody maybe to such an extent that it might give birth to a new motif or even a tune. This organic growth is one of the great phenomena of Mediterranean music.'[24] The intonation of such melodic tunes is sometimes assumed to be rather 'primitive' with the way the singer changes the pitches of the same motif. This implies freedom to the singer as a result that such music has an air of 'openness' and affords scope to improvise with the musical material in hand. Such intonational inflections are generally a matter of the performer's personal taste. Sometimes, a particular performer wishes to stress particular words or a particular 'tone' and in doing so he intensifies the emotional content by bending a tone or tones in an improvisatory manner.[25]

It is interesting to note that *għana* up to the 1960s 'used to be sung by villagers as they went about their daily work and enjoyed their recreation. It was a set of loose and varied practices, sometimes improvised, although generally people sang standard quatrains out of an extensive repertoire that best expressed their mood.'[26] This kind of singing has traditionally been considered the music of the common people, and particularly associated with farmers and labourers. Kenneth Gambin in *Malta: Roots of a Nation* states that 'Maltese folk music is fully functional as a creative form, basically song applied in octosyllabic quatrains to the accompaniment of guitar playing, generally a trio of illiterate and semi-literate musicians, or rather, in formal terms, self-taught, which means by ear and hand (rather than by score and teacher).'[27] Furthermore, Ranier Fsadni states in his article *'Għana – Maltese Folksong'* that the first folklore festival organised in 1953 by the folklorist Cassar Pullicino gave an important impetus to its preservation by raising awareness among the middle-class that this 'lower-class' singing was also considered folklore.

Camilleri notes that more attention was paid to the text/lyrics of *għana* rather than the actual music, and when collectors took an interest in the purely musical aspect of this tradition, their notated versions often adapted the original melodies in conformity with the conventions of European art music. Thus, cadences which originally struck collectors as insufficiently conclusive or which implied modal progressions were changed to tonal cadences,[28] as illustrated in **Fig. 1**.

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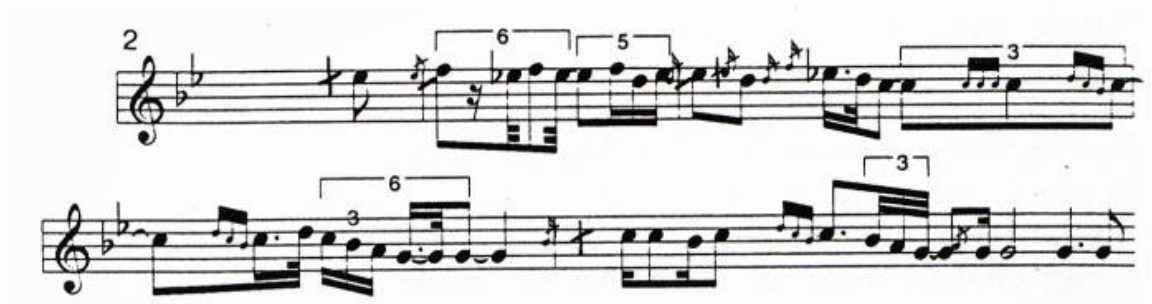
[24] Ibid: 63.
[25] Ibid: 68.
[26] Zahra, *A Guide to Maltese Folk Music*, 28.
[27] Kenneth Gambin (ed), *Malta, Roots of a Nation, the development of Malta from an island people to an island nation*, (Malta: Midsea Books Ltd., 2004), 151.
[28] Cassar Pullicino and Camilleri, *Maltese Oral Poetry and Folk Music*, 64.



C. Camilleri's Transcription of Maltese Għana (1963)

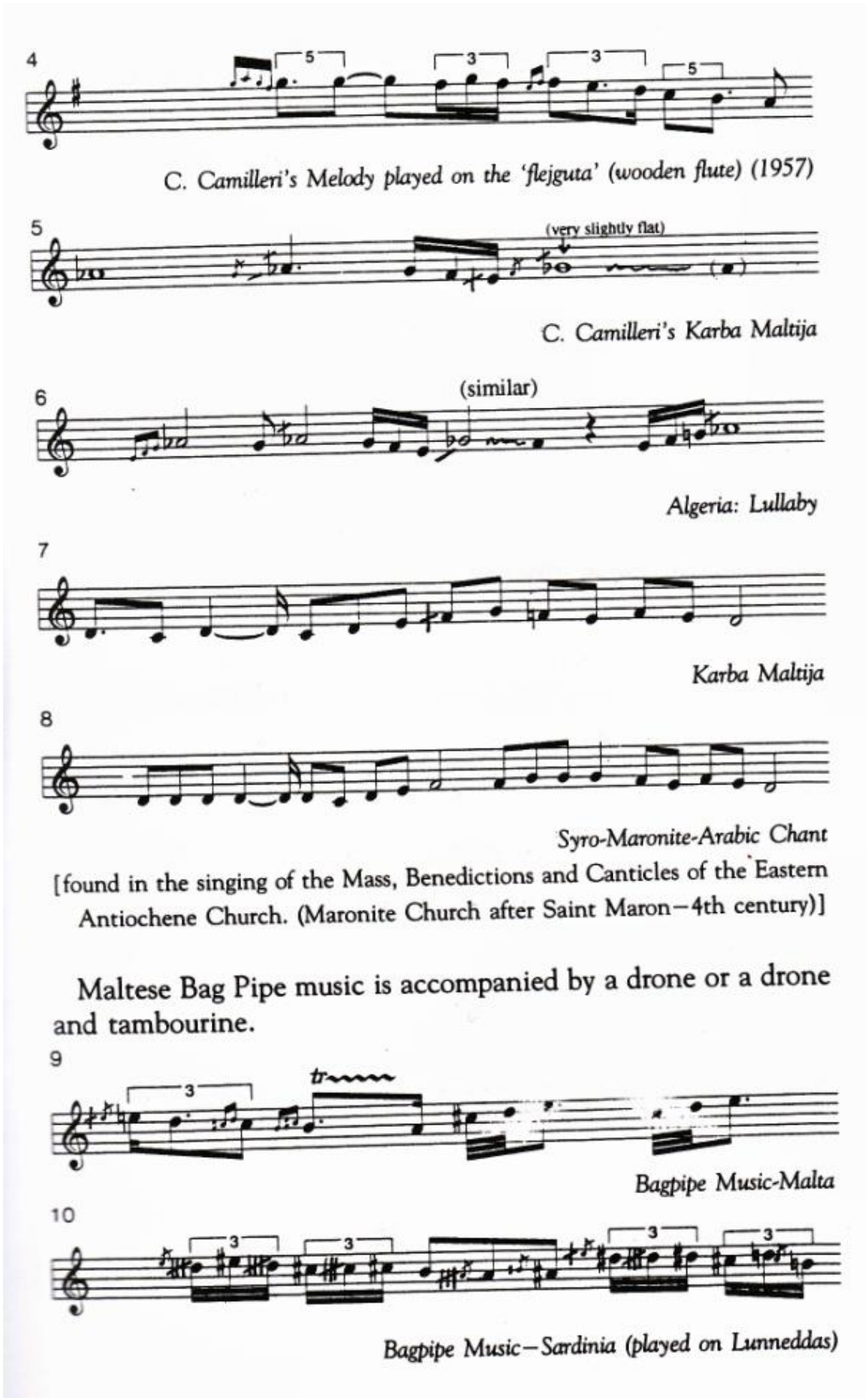


Figure 1: A Diversity of Folk Tunes from Maltese *ghana* with other non/European folklore rhythms

According to Ranier Fsadni; *għana* exhibits three principal types of character: (a) *Spirtu Pront* (quick wit, literally 'ready spirit'), an improvised form of song duel; (b) *Tal-Fatt* (factual – ballads and topical songs[29]), a pre-composed narrative that, despite its name, may be fictional as well as based on actual events; (c) *Fil-Għoli* (high-pitched), a style of singing on a high vocal register whose lyrics are repetitive and allusive.[30] The texts normally present a succession of quatrains following a rhythmic scheme of the ABCB form.[31]

In its modern forms, g*ħana* is generally accompanied by two (and nowadays, more often three) guitars, in which one plays in what Pullicino and Camilleri describe as 'an improvisatory-melismatic manner', while the other accompanies with simple triadic harmonies which are clearly of Western origin. If there is a third guitarist, he or she joins with the same type of accompaniment whilst the singing is going on, but improvises on traditional motifs between the songs, sometimes at considerable length.[32]

By the eighteenth century, a category of folk musicians known as the *daqqâqa* had assumed a definite role in the Maltese musical culture, as they used to provide entertainment at ceremonies and recreational festivities. According to Cassar Pullicino and Camilleri: 'The calling of *daqqâq* in his dual role as folk musician and singer has a long history in the Maltese islands. The records of the Middle Ages mention the role of the *daqqâq* who held a special position in social life and was in constant demand to lend his talents especially at gatherings such as weddings.'[33] These musicians performed on bagpipes, flutes and reed flutes, the *zafzafa*, friction drum and the tambourine.

Għana appears to have been overlooked as a source of inspiration for the Maltese composers who preceded Pace; Joseph Vella claims that Pace 'was the first composer to take an active interest in Maltese folk music.'[34] He employed *għana* melodies as a basis for several of his works, as shall be discussed in subsequent chapters, inspiring other composers such as Camilleri to follow suit.

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[29] Joseph Vella Bondin, et al. "Malta." Grove Music Online. Oxford Music Online. Oxford University Press, accessed July 20, 2013, http://www.oxfordmusiconline.com/subscriber/article/grove/music/40886.
[30] Zahra, *A Guide to Maltese Folk Music*, 28. Article presented by Dr Ranier Fsadni.
[31] Joseph Vella Bondin, et al. "Malta." Grove Music Online. Oxford Music Online. Oxford University Press, accessed July 20, 2013, http://www.oxfordmusiconline.com/subscriber/article/grove/music/40886.
[32] Cassar Pullicino and Camilleri, *Maltese Oral Poetry and Folk Music*, 64.
[33] Ibid: 1.
[34] Henry Frendo and Olivier Friggieri (ed), *Malta, Culture and Identity*, in *Music* by Joseph Vella, 177.

1.3 The Introduction of Western Art Music in Malta – The Roman Catholic Church

Although there has been a long tradition of Western art music in Malta, dating back to the Middle Ages, it has been rather restricted in nature. There are significant reasons for this; first of all, the island's population is relatively small and geographically isolated on the periphery of Europe. In earlier periods this meant that the kind of patronage that existed for classical music in other countries only obtained to a much lesser extent in Malta. For much of Malta's history, the major patron of music was the Catholic Church—very few other sources of patronage existed.

Christianity came to Malta with St. Paul, who was shipwrecked on the island in 60 AD and brought about the conversion of the Maltese to Christianity. The scholarly literature on the origins and development of Catholic liturgical music in Malta is very scant. The leading authority on this subject, Vella Bondin, states that 'the presence of plainchant in Mdina Cathedral since medieval times is attested by several documents; one dated 1274 speaks of 'Alexander Malte ecclesie cantor'. Besides some beautifully illuminated, locally produced psalters, the Cathedral Museum possesses two antiphonaries of unknown provenance from the 11th and 12th centuries in Aquitanian neumes.'[35]

Before the appearance of *maestri di cappella* at the Cathedral's Chapter and churches, *cappelle di musica* were created. According to Anne Schnoebelen,[36] the earliest known indications of polyphonic music date back to 1573, when the Cathedral Chapter initiated the formal teaching of *canto figurato.* Schnoebelen[37] records that Gregorian Chant (*canto fermo*) was extensively utilised in the early seventeenth century, when an organised *cappella musicale* began to take shape, comprising various groups of musicians and

[35] Joseph Vella Bondin, et al. "Malta." Grove Music Online. Oxford Music Online. Oxford University Press, accessed July 20, 2013, http://www.oxfordmusiconline.com/subscriber/article/grove/music/40886.

[36] http://sscm-jscm.press.illinois.edu/v7/no1/schnoebelen.html - [Accessed 23 January 2011].

[37] Anne Schnoebelen (book review) *Stampe musicali italiane alla cattedrale di Malta: Storia e catalogo della collezione* (ACM, mus. Pr. 1-159). By Franco Bruni. (Malta: Publishers Enterprises Group, 1999), (distributed by Lucca: LIM Editrice). *Musica e musicisti alla cattedrale di Malta nei secoli XVI-XVIII*. By Franco Bruni. (Malta: Malta University Press, 2001), in Journal of Seventeenth-Century Music [online journal], Vol. 7, No. 1, (2001) - http://www.sscm-jscm.org/jscm/v7/no1/Schnoebelen.html - (Accessed 23 January 2011) This. is a detailed catalogue of those music prints conserved in the Museo della Cattedrale di Malta, housed in the eighteenth-century Palazzo del Seminario at Mdina. The 159 prints encompass the dates 1568 (Claudio Merulo's *Messe d'Intavolatura . . .Lib. IV*, the only print from the sixteenth century) through 1698. In a brief introduction Bruni states the intent of his work: to study the process by which the cathedral accumulated this collection of Italian music prints, and to illuminate the activities of the *cappella musicale*. There follows a short history from the earliest, sparsely documented, appearance of music in 1473 through the seventeenth century.

voices.

According to Joseph Vella Bondin, the earliest Maltese ecclesiastical music originated in the thirteenth century, when Gregorian chant was an overriding feature in Ecclesiastical rites throughout Europe.[38] His research, together with that of John Azzopardi and Franco Bruni, has unearthed a considerable quantity of information on the sacred music of this period. Azzopardi records that Giuseppe Balzano's motet *Beatus Vir* (1652)[39] and Domenico Balzano's motet *Venite Omnes* (1680) are the oldest two extant polyphonic scores by Maltese composers, both of whom were also *maestri di cappella* of the Cathedral.[40] Polyphony was introduced to Malta in the mid-sixteenth century, when two *cappelle* were created. The first of these was established in October 1573 at Imdina Cathedral under the direction of Guilio Scala from Siena; subsequent maestri included the Venetian Francesco Fonatan (1618-23), the Sicilians Antonio Campochiaro (1626-7 and 1635-8) and Andrea Rinaldi (1627-31). The second *cappella* was that formed by the Knights of St. John for their conventual's church in Valletta.[41]

> Authorized by the order's chapter general of 1574, it employed the best foreign and local talent, its *maestri* including the long-serving Giuseppe Sammartini (in office 1724-65) and his nephew Melchoir (in office 1765-98), whose relationship to the more famous Sammartini brothers has yet to be investigated. Regrettably, with the exception of Nicolo Isouard's sacred works, preserved in the Bibliotheque Nationale in Paris, the order's music archives remain untraced. The French-engineered expulsion of the order from Malta in June 1798 brought about the disbandment of the cappella and St. John's was later nominated co-cathedral with that of Mdina, whose *maestro di cappella* now began serving both establishments.[42]

A reform of the Cathedral's *cappella di musica* proposed by Bishop Baldassere

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[38] Joseph Vella Bondin, *Il-Muzika ta' Malta fis-Seklu Dsatax u Għoxrin* [The Music of Malta in the Nineteenth and Twentieth Century], (Malta: Pin Independent Publication, 2000), 29. *'L-evidenza l-aktar antika ta' attivita' muzika f'Malta, li tmur lura għas-sena 1274, għandha x'taqsam mal'kant ta' l-ufficju divin fil-katidral. F'dik is-sena nafu li wieħed mill-membri tal-kapitlu kien Alexander Malte ecclesie Cantor. Il-prezenza ta' kantur tindika s-salmodija la darba l-kantur fir-riti kattolici hu d-dinjitarju li jontona l-frazijiet solisti fil-kant Gregorjan.'* (trans., Buttigieg, 2010).

[39] According to Vella Bondin's article *Malta's Musical Heritage, A Historical Overview*, 3-4, denotes that Guiseppe Balzano's (1616-1700) motet *Beatus Vir* (1652) was the oldest extant work by an identified Maltese composer and is preserved at the Imdina Cathedral Museum Music Archives. Scored for two tenors, bass and *basso continuo*, it is in two sections and is not only a noble work but also an extremely exciting example of early Italian Baroque. Balzano was the Cathedral's *maestro* in 1661-97.

[40] John Azzopardi, Franco Bruni and Joseph Vella Bondin, *The Nani Composers (XVIII – XX cent.) – A Historical Assessment and a Catalogue of their Works*, (Malta: P.E.G. Ltd., 2007), 9.

[41] Joseph Vella Bondin, et al. "Malta." Grove Music Online. Oxford Music Online. Oxford University Press, accessed July 20, 2013, http://www.oxfordmusiconline.com/subscriber/article/grove/music/40886.

[42] Ibid.,

Cagliares[43] in 1619 aimed to introduce musical instruments to complement the voices and organ. Vella Bondin states that 'the Sicilian Don Francesco Fontana, maestro between 1616-23, purchased musical works from Venice in April 1622 and later that same year *'un controbasso grande, due violini, due tenori di contralto,*[44] *cinque archetti e tre scudi di corde con il loro cassone'* [a double bass, two violins, two violoncellos, 5 bows and three scudi worth of strings with their cases[45]]. Subsequent important maestri included the Sicilians Antonio Campochiaro (between 1626-7 and 1635-8) and Andrea Rinaldi (1627-31).'[46] In his catalogue *Musica e Musicisti alla Cattedrale di Malta Nei Secoli XVI–XVIII*, Franco Bruni documents the important relationship between Malta and Naples. The Maltese Chapter sent local musicians to Naples to develop their musical abilities in conservatories—especially *castrati* for the *cappelle musicali*. The *cappella* was subsequently augmented with wind instruments in the latter decades of the century. Bruni's catalogue provides information concerning the personnel of the *cappella musicale,* and a detailed description of its repertory and music collection.

It was customary that an appointed *maestro di cappella* should be a composer who would write works for liturgical use. According to Vella Bondin:

> After 1711 the cathedral employed only Maltese *maestri*, encouraging promising candidates to advance their musical proficiency in Neapolitan conservatories, a course subsequently followed for two centuries by leading Maltese musicians. Outstanding *maestri* of this later era were Benigno Zerafa (1726-1804), Francesco Azopardi (1784-1809) and Pietro Paolo Bugeja (1772-1828). Compositions by the cathedral's *maestri* form the backbone of the Mdina Cathedral Museum music archives, a rich and little known collection of manuscripts (including the compositions of Zerafa and Azopardi) and printed scores (among them unique 17th-century publications.)[47]

Apart from the Catholic Church, the Knights of St. John were also important patrons of music. As Vella Bondin points out, they were responsible for important initiatives such as

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[43] Cagliares (1575-1633) was born in Valletta of a rich noble family. Son of a doctor of law and judge, Cagliares was doctor of theology, theological consultant of the Inquisitor, and auditor of the grand master. He was for a period of time confessor at the St. John's Conventual church. At the age of thirty-eight years, Philip III of Spain appointed him Bishop of Malta, after the death of Bishop Gargallo in 1614. He was approved by Pope Paul V and consecrated bishop in Rome. (Schiavone, *Dictionary of Maltese Biographies*, Vol. I, 386-387).

[44] A term for a string instrument, most often denoting a type of viola or a small cello.

[45] The term 'cases' refers to the cases of the instruments purchased.

[46] Vella Bondin, *Malta's Musical Heritage, A Historical Overview,* 3.

[47] Joseph Vella Bondin, et al. "Malta." Grove Music Online. Oxford Music Online. Oxford University Press, accessed July 20, 2013, http://www.oxfordmusiconline.com/subscriber/article/grove/music/40886.

commissioning a series of cantatas which were performed annually on the eve of May Day throughout much of the eighteenth century by notable composers of the period, including the Italians Gianpaolo di Dominici, G.A. Giai, Matteo Capranica and G.B. Lampugnani, and the Maltese Filippo Pizzuto and Michelangelo Vella. The Knights were also responsible for the construction in 1732 of the Manoel Theatre, the oldest European theatre still functioning in its original building.[48] The purpose of the theatre was by no means confined exclusively to operatic productions: the Knights also intended it as a venue in which productions of dramas and comedies would also take place, as well as *'veglioni'*[49] and various other types of musical events.[50] In the century that followed, it remained an important venue for the performances of opera until it was superseded by Malta's Royal Opera House, which was designed by Edward Barry (who had also designed Covent Garden) and opened its doors in 1866.

1.4 The Development of Sacred music in Malta from the late Eighteenth Century to the start of the Twentieth Century

As we have seen, by the end of the eighteenth century a strong tradition of Catholic liturgical music had developed on the island, and it expanded in scope throughout the nineteenth century. Several important ecclesiastical establishments employed a full-time *maestro di cappella* who directed a group of singers, instrumentalists and organists. This was done in places which included; Mdina Cathedral,[51] the Conventual Church of St. John[52] (now the co-cathedral[53]), and the Matrice dedicated to the Assumption of our Lady

[48] ibid.,

[49] The term *velgioni* refers to the masked balls held during carnival in the Manoel or at the Royal Opera House.

[50] *'Imma l-iskop tat-Teatru Manoel ma kienx ta' teatru għall-opri biss, dawn kienu l-aktar parti importanti iżda l-intenzjoni ta' l-Ordni kienet li jkollu teatru generiku li fih setgħu jinzammu wkoll drammi, kummiedji, veljuni, ricevimenti, kantanti, u kull xorta oħra ta' mużika.'* (trans. Buttigieg, 2010).

[51] Canon John Azzopardi, curator of the Mdina Cathedral Meusem, has written extensively about *the cappella di musica of the Cathedral, 'La cappella musicale della cattedrale di Malta e I suoi rapport con la Sicilia'* and also Franco Bruni *'Musica e musicisti alla Cattedrale di Malta nei secoli XVI – XVIII* (Malta: 2001).

[52] Joseph Vella Bondin, *The Cappella di Musica of the Order of St. John*, The Sunday Times (Malta), 24 January 1993, 28-29; 31 January 1993, 30-31; 7 February 1993, 20-21.

[53] For an account of the two musical chapels during the nineteenth century, see Franco Bruni*: Musica Sacra a Malta: Le cappelle della Cattedrale di San Paolo e della Concattedrale di San Giovanni Battista nel XIX secolo* [Sacred Music of Malta: The Chapels of the Cathedral of San Paolo and of the Co-Cathedral of San Giovanni Battista in the XIX Century] (Malta: 1993), and http://mhs.eu.pn/hw/hw19992.html#_ftn4 – [Accessed 5 August 2014].

(which subsequently became Gozo's Cathedral[54]). Other churches employed a freelance *maestro* on a part-time basis. Generally, these *maestroes* had at their disposal their own group of musicians and singers to perform during liturgical services on important feast days such as the titular feast of the village.

The Maltese Church was able to select the most talented Maltese composers to be its *maestro di cappella*. After 1711 the Cathedral's Chapter employed only Maltese *maestri*, encouraging potential candidates to advance their musical capability abroad. One such *maestro* was Pietro Gristi, who by attending the *Conservatorio dei Poveri di Gesu Cristo*, became the first of many Maltese musicians[55] to study in the conservatories of Naples. Similarly there followed the two other *maestri* of this era: Benigno Zerafa (1726-1804),[56] a student like Maestro Paolo Gristi of the *Conservatorio dei Poveri di Gesu Cristo*,[57] and Francesco Azopardi (1784-1809),[58] a student of the *Conservatorio di Sant'Onofrio a Capuana*.[59] Vella Bondin in his article *Malta's Musical Heritage, A Historical Overview*, states that:

> Zerafa[60] and Azopardi and other eighteenth century Maltese church composers could, as a result, manipulate a spectrum of ecclesiastical styles then fashionable in Italy, synthesised as *stile antico*, *stile moderno* and the simple *stile breve*, with the distinct flavour of the Neapolitan school in which they trained.[61] Naturally, such regional nuances are very difficult to detach. However they may be detected in the 'Neapolitan' mass[62] with its

[54] Grazio A. Grech: '*Mill-Istorja Muzikali ta' Għawdex'* [From the Musical History of Gozo], (Gozo: 2002), Chapter 1, *passim*.
[55] Joseph Vella Bondin, *Five Maltese Composers of the 18th Century*, The Sunday Times of Malta - 1996, 25 July 1976, 15; *Id. Pietro Paolo Pullicino (1725-1786) Mużicista Kompożitur Żebbugi*, *Programm tal-Festa ta' San Gużepp f'Haż-Żebbug,* Malta.
[56]http://journals.cambridge.org/action/displayAbstract?fromPage=online&aid=1014156 – [Accessed 20 January 2011]. The abstract, written by Dr Frederick Aquilina, illustrates a short biography on Benigno Zerafa and his collections of works perceived throughout his musical career.
[57] John Azzopardi, *Benigno Zerafa (1726-1804): A Biography*, Programme Notes for a Concert of Maltese Baroque Music by Benigno Zerafa held at St John's Co-Cathedral on January 30, 1987, ed. S. Fiorini and A. Borg (Malta, 1987), 6-10. J. Vella Bondin, 'Benigno Zerafa (1726-1804): An unsuitable *maestro*?' *The Sunday Times* (Malta), 28 March 2004, 42.
[58] Born in Imdina Malta, Azopardi is considered as one of the most important Maltese musicians of the eighteenth century.
[59] Pietro Paolo Pullicino, *Notizia Biografica di Francesco Azopardi* [Biographical News of Francesco Azopardi, (Malta: Tipografia Albion Press, 1876); Dione Buhagiar, *'Il Musico Prattico' by Francesco Azopardi* (M.A. Thesis, University of Western Ontario, 1988), Chapter 1.
[60] Simon Heighes, *The Music of Benigno Zerafa*: *A Preliminary Study'*, Programme Notes, ed. S. Fiorini and A. Borg, *op. cit.*, (Malta: 1987), 12-17. Cited from *Masters of Maltese Baroque Music*. ed. by Dun Gwann Galea, (Malta: APS Bank, 2002).
[61] Rev John Galea, ed. *Masters of Maltese Baroque Music*, (Malta: APS Bank, 2002).
[62] Azzopardi and Sansone, Chapter 5. Setting to music the text of the Mass was as popular with the Neapolitan composers as the setting of an opera libretto: Jomelli set it at least eighteen times; Feo eighteen; Leo six and, additionally, also set miscellaneous mass movements, including the *Credo* five times. Azopardi's *oeuvre* includes thirty masses, Zerafa's eighteen.

> alternate choral and solo passages in the aria form and in which generally only the Kyrie and the Gloria are set to music[63]; solos in the bel canto vocal idiom of the emerging galant style adopted from the opera houses[64]; the use of double choir writing to create a specifically *stile antico* effect[65] including a fugue usually in the final section of the Gloria.[66]

As it was customary that an appointed *maestro di cappella* was expected to be a composer who wrote his own works for performance during liturgical services. Vella Bondin states that if the music of such a composer pleased the clergy, he would later be given a permanent post. Especially during the nineteenth-century and the early part of the twentieth, the professional *maestro di cappella* enjoyed an exceptionally respected social position. To keep his permanent post, the *maestro di cappella* had to 'compose new material and engage the best possible solo singers, mainly Italians contracted by the operatic theatre, to perform it.'[67]

It is also important to note that: 'four *cappelle* have dominated the chronicles of liturgical music in Malta and their shifting history reflects not only the annals of the families which created them but also the social, political and ecclesiastical developments of the last two centuries. The Camilleri and Diacono *cappelle,* latecomers by comparison, came into prominence after the issue in 1903 of the *Motu proprio* of Pope Pius X. The Bugeja *cappella* is the oldest of the four, brought into being by Pietro Paolo Bugeja, *maestro* of the two cathedrals between 1809 and 1828. The fourth *cappella* was established by the most illustrious, controversial, dynamic and flamboyant of the four families – the Nani family, whose forebears, noble Venetians, were related to the Doge and rubbed shoulders with the Serenissima's Council of Ten.'[68]

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[63] But nine of Zerafa's settings utilise a three-section (*Kyrie, Gloria, Credo*) form.
[64] Such as the beautiful aria for bass, *Domine Deus Agnus Dei*, in Azopardi's *Mass in F Major* (1776); *Te Gloriosus* in Zerafa's *Te Deum* (1746).
[65] For example the *Sicut Erat* from Zerafa's *Dixit Dominus* (1756). This very effective double chorus is based on a psalm tone *cantus firmus* placed in the two alto parts.
[66] The majestic *Cum Sancto Spiritus* concluding Azopardi's *Mass in F Major* (1776) which begins homophonically and develops into a powerful double fugue.
[67] Azzopardi, Bruni and Vella Bondin, *The Nani Composers (XVIII – XX cent.) – A Historical Assessment and a Catalogue of their Works*, 21.
[68] Ibid: 22.

1.5 The Development of Secular Music in Malta from the late Eighteenth Century to the start of the Twentieth Century

In contrast with sacred and liturgical music, secular music was only cultivated in Malta to a very limited extent, judging from the comparatively scant documentation which has come down to us about musical life in the eighteenth and nineteenth centuries. Research undertaken by Vella Bondin and Alfred Miceli shows that some of the composers active between the late eighteenth and early twentieth centuries who wrote liturgical and sacred music also contributed to the development of Maltese opera; the principal genre of secular music to be cultivated.[69] As Vella Bondin points out, this circumstance can largely be attributed to Italian influences.[70] Maltese composers continued their musical studies mainly in Italy (often in Naples) because of the close historical connections with that country.[71] This tradition originated in the late sixteenth century with composers such as Michele Zahra (1574-1646), and persisted into the twentieth with figures such as Paul Nani (1906-1986) and Censinu Bugeja (1910-1967). Such was the dominance of Italian influences throughout the nineteenth century that Maltese composers such as Vassallo, Nani, and Pulvirenti wrote Italian rather than Maltese texts.

The fact that opera was the only secular genre to be cultivated to any great extent in Malta is scarcely surprising, given the comparative neglect of instrumental music in Italy at the period. As Jeremy Dibble has observed; the development of symphonic and chamber music in Italy only began to any appreciable extent towards the end of the nineteenth century with the emergence of a progressive coterie of Italian musicians such as Sgambati who, under Liszt's influence, chose to cultivate instrumental music based on Austro-German models rather than opera.[72]

As Vella Bondin and Miceli have revealed, another consequence of Italian cultural dominance was that the compositional idioms of Maltese operatic works remained

[69] The following illustrated books provide sufficient information on the commencement of secular music in Malta – *Il-Muzika ta' Malta sa l-aħħar tas-seklu tmintax* [Maltese Music up to the end of the Eighteenth Century], *Il-Muzika ta' Malta fis-sekli Dsatax u Għoxrin* [Maltese Music in the Nineteenth and Twentieth Century], written by Joseph Vella Bondin. *L-Istorja ta' L-Opera f'Malta (1631-866)* [The History of the Opera in Malta (1631-1866), *L-Istorja ta' L-Opra f'Malta (1866-2000)* [The History of the Opera in Malta (1866-2000), written by Alfred George Miceli.

[70] Vella Bondin, *Il-Muzika ta' Malta fis-Seklu Dsatax u Għoxrin* [The Music of Malta in the Nineteenth and Twentieth Century], 11.

[71] Ibid.,

[72] Jeremy Dibble, *Michele Esposito, Field Day Music*, ed. Séamas de Barra and Patrick Zuk, (Dublin: Field Day Publication, 2010): xiii.

conservative and fairly conventional, largely deriving from contemporary Italian operatic styles. However, comparatively few operas by native composers were performed in Malta throughout the nineteenth century; Maltese composers who had remunerative appointments as church musicians and composers concentrated mostly on writing sacred music for which they had a tangible market, and considered opera-writing as a mere side-line.[73] Throughout the eighteenth and nineteenth century, opera, and later operetta, was the prominent form of entertainment at the Manoel Theatre and the Royal Opera House. The repertory performed was overwhelmingly Italian, and largely consisted of popular staples.

Vella Bondin, in his article *Maltese Composers and Opera Composition*, records that the Manoel Theatre regained some of its old glory briefly between 1873 and 1877 when the barely seven-year old Royal Opera House was ravaged by fire. During this period, several Maltese operas scored notable successes with the public. One such was the comic opera *Zorilla* by Antonio Nani (1842-1929),[74] a melodrama in three acts with a libretto by A. Spadetta which was staged on 18 January 1874. The opera was performed seven times in the 1873-74 season and revived during the following season, but it has never been performed again. The first of eight Maltese operas to be premiered at the Royal Opera House after its reconstruction and re-opening on 11 October 1877 was Nani's comic opera - *I Cavalieri di Malta.* The opera was deemed notable for its 'strong romanticism, appealing melody, colourful orchestration and vivid depiction of emotional states'.[75] Two years later, Nani premiered his third opera *Agnese Visconti* on 13 January 1889. In the same year Guiseppe Emanuele Bonavia, a student of Burlon in Malta and of Mazzucato and Bazzini in Milan, composed *Ginevra di Monreale*.

Francesco Schira (1809-1883)[76] was a student of Francesco Basili and Gaetano Piantanida at the Milan Conservatory. He quickly rose to fame with his first opera *Elena e Malvina*, written only when he was 23 years old and pronounced a success at La Scala in Milan. While in Lisbon as director of Teatro S. Carlos, Schira composed two well-received operas to librettos by Gaetano Rossi, *Il fanatico per la musica* (1835) and *I cavalieri di Valenza* (1837). After a long period of conducting in London, in 1852 Schira decided to concentrate on composing and teaching singing. His most successful operas

[73] http://opera.stanford.edu/misc/malta_opera.html - [Accessed 20 May 2013].
[74]Schiavone, *Dictionary of Maltese Biographies*, Vol. II, 1233-1235. Son of Paolo Nani
[75] http://opera.stanford.edu/misc/malta_opera.html - [Accessed 20 May 2013].
[76]Schiavone, *Dictionary of Maltese Biographies,* Vol. II, 1449.

were his last two, *Selvaggia* (1875) and *Lia* (1876), premiered not in London but in Venice's Teatro La Fenice.

Vella Bondin has noted in his *The Music of Malta in the Nineteenth and Twentieth Century*[77] that:

> Love, heroism, and death: these are the topics that drew the Italian composers of works. They are the topics that dominate the operas of Rossini, Donizetti, Bellini and, above all, Verdi, rightly considered the greatest Italian composer of the nineteenth century. These subjects also inspired the works of nineteenth-century Maltese composers, including Nani and Anton Francesco Schira.[78]

Considering that the majority of works performed at the Manoel Theatre were Italian operas, Nani and Schira endeavoured to compose operas that would reflect Maltese musical culture; the latter's works demonstrating traits of Italianate nature, similar to that of many Romantic composers of the nineteenth century. Apart from Nani and Schira, other Maltese composers who mainly worked abroad produced operas that were specifically meant to be staged in foreign theatres. Neither Schira nor his compatriot Girolamo Abos (1715-1760) ever had their operas performed in their native country. In addition, Maltese composers such as Alessandro Curmi (1801-1857)[79], Vincenzo Napoleone Mifsud (1807-1870)[80], and Giuseppe Giorgio Pisani (1870-1929)[81], also wrote operas which were performed in other countries.

As a student, Alessandro Curmi studied piano under Pietro Paolo Bugeja and later Nicola Zingarelli, Giovanni Furno, and Giacomo Tritto at the Conservaorio San Pietro a Maiella in Naples.[82] It so happened that Vincenzo Bellini was one of his classmates.[83] While in Naples, Curmi composed his first opera *Gustavo d'Orxa* which was presented at the

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[77] Vella Bondin, *Muzika f'Malta fis-Seklu Dsatax u l-Għoxrin* [The Music of Malta in the Nineteenth and Twentieth Century], 7.

[78] *'l-imħabba, l-eroiżmu, u l-mewt: dawn huma s-suggetti li gibdu lill-kompuzitur Taljan ta' l-opri. Huma s-suggetti li jiddominaw l-opri ta' Rossini, Donizetti, Bellini u, fuq kollha, Verdi, meqjus bir-ragun kollu l-aqwa kompozitur Taljan tas-seklu dsatax. Dawn is suggetti ispiraw ukoll l-opri tal-kompozituri Maltin tas-seklu dsatas, fosthom Anton Nani u Francesco Schira.'* Chapter 4 (19th Century: Operatic Music in Theatres and Churches), 57, (trans., Buttigieg 2010).

[79] Schiavone, *Dictionary of Maltese Biographies,* Vol. I, 624

[80] Ibid: Vol. II, 1169-1170.

[81] Ibid: Vol. II, 1290.

[82] Joseph Vella Bondin. "Curmi, Alessandro." *Grove Music Online*. *Oxford Music Online*. Oxford University Press, accessed January 30, 2014, http://www.oxfordmusiconline.com/subscriber/article/grove/music/45340.

[83] Schiavone, *Dictionary of Maltese Biographies,* Vol. I, 624.

Teatro Nuovo of Naples in 1827,[84] and three years later, his second opera *Aristodemo* was premiered at the Teatro Pergola in Florence.[85] Amongst his operatic works, Curmi was commissioned by the directors of Teatro San Carlo of Naples to write an opera; *Elodia di Herstal* which was presented in October 1842.[86] On his return to Malta, Curmi presented *Il Proscritto di Messina* at the Manoel Theatre and later, while in Paris, an antiphon entitled *Sancte Paoli* was composed for St. Paul's Shipwreck Church Valletta. Curmi was also invited to London to compose three operas for Covent Garden Opera House[87]: *La Rosière (1844), La Reine des Fate (1844), and Lodoïska (1845).*[88] According to Vella Bondin, 'back in Paris in the winter of 1845, plans for a grand opera came to nothing because of the political situation, and instead Curmi composed the orchestral fantasia in six sections, *La rivoluzione*, which was also heard in Malta in 1853.'[89]

1.5.1 Maltese Composition in the early Twentieth Century

Of the generation of composers who were active in the early twentieth century, mention should be made of two figures who made a particularly distinguished contribution to Maltese musical life.

The first of these was Paolino Vassallo (1856-1923),[90] who followed his studies in Paris at the age of 19. While there, he had the good fortune to have as his mentors two distinguished composers of the time, Ernest Giraud (a close friend of Bizet) and Jules Massenet. Vassallo's compositional idiom reflected the influence of late nineteenth-century French styles, and later, of the music of Debussy. After ten years in Paris studying harmony and counterpoint at the Conservatoire, he returned to Malta in 1885, quickly becoming a prominent figure in national musical life.[91] As a composer, one of Vassallo's most notable achievements was the revitalising of church music, leading it

[84] Ibid.,
[85] Ibid.,
[86] Ibid.,
[87] Joseph Vella Bondin. "Curmi, Alessandro." *Grove Music Online*. *Oxford Music Online*. Oxford University Press, accessed January 30, 2014, http://www.oxfordmusiconline.com/subscriber/article/grove/music/45340.
[88] Schiavone, *Dictionary of Maltese Biographies,* Vol. I, 624.
[89] Joseph Vella Bondin. "Curmi, Alessandro." *Grove Music Online*. *Oxford Music Online*. Oxford University Press, accessed January 30, 2014, http://www.oxfordmusiconline.com/subscriber/article/grove/music/45340.
[90] Schiavone, *Dictionary of Maltese Biographies,* Vol. II, 1578-1579.
[91] Ibid.,

away from the stale, often meretricious heavily operatic Italian idiom of the last decades of the ninetieth century.[92] Vassallo composed hymns, psalms and antiphons, as well as a *Messa da Requiem* in 1892. Apart from sacred music, Vassallo composed three operas, all of which were premiered at the Malta Royal Opera House: *Amor Fatale* (*poema lirico*, first performance 1 May 1898), *Frazir* (*drama lirico*, first performance 15 March 1905, based on a Maltese historical subject) and *Miss Edith Cavell* (*melodramma*, first performance 21 March 1927). Other compositions include symphonic works, such as *Scherzo, Andante e Finale* for orchestra, *Andante per Violino ed Orchestra*, *Malta* (overture), *Ad Gloriam* (overture), *Les Astres* (Valses de Concert), and *Marcia Religiosa e Fuga per Grande Orchestra.*[93] Vella Bondin claims that Vassallo:

> was the first Maltese composer to go for advanced training not in Italy, as had been the convention, but in France. He revitalized Maltese church music, historically the primary genre of Maltese musical expression, leading it away from the heavily operatic Italian idiom of the second half of the 19th century. It is natural, given contemporary circumstances, that his splendid liturgical music is influenced by Gregorian chant and 16th-century Italian polyphony, but it also exhibits a Gallic line of elegance and word-setting, which is even more apparent in his secular works, especially his three operas, where the influence of Massenet is evident.[94]

Carlo Diacono (1867-1942)[95] was another prominent Maltese composer who 'from childhood he was determined to make his living as a *maestro di cappella*, although his youthful musical experiences were mainly within the village philharmonic band founded by his father.'[96] Unfortunately, Diacono was unable to study abroad, his teachers being his musician father Orazio (1826-1942) and Paolino Vassallo between 1892 and 1902.[97] Diacono composed major works, such as, *Preghiera ala B. V. Maria* (1924), *Il Cantico di Frate Sole* (1927), *Laudate Pueri* (1937), and *Messa di Gloria in E flat* (1938). His musical output consisted of 45 masses, 22 requiems, 3 oratorios, antiphons, hymns, psalms, and other orchestral works.[98] Diacono's 'fertile musical ability found confirmation and deepening reputation when his opera *l'Alpino* played to full houses for 9

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[92] Ibid.,
[93] Ibid.,
[94] Joseph Vella Bondin. "Vassallo, Paolino." *Grove Music Online*. *Oxford Music Online*. Oxford University Press, accessed January 30, 2014, http://www.oxfordmusiconline.com/subscriber/article/grove/music/45339.
[95] Schiavone, *Dictionary of Maltese Biographies,* Vol. I, 718-719.
[96] Joseph Vella Bondin. "Diacono, Carlo." Grove Music Online. Oxford Music Online. Oxford University Press, accessed January 30, 2014, http://www.oxfordmusiconline.com/subscriber/article/grove/music/45343.
[97] Schiavone, *Dictionary of Maltese Biographies,* Vol. I, 718-719.
[98] Ibid.,

performances held at the Malta Royal Opera House between 16 April and 2 May 1918.[99] His music has been performed extensively in the United States, Egypt, Italy and the United Kingdom. 'Such was his reputation that he was praised by Zandonai and Lattuada. Refice called him 'a luxury for Malta' and Mascagni said that 'Diacono himself does not even realize the greatness of his gifts'. Perosi found his music 'beautiful and soothing'.'[100]

1.6 Musical life in Malta in the Twentieth Century

Secular patronage for music in Malta was virtually non-existent, unlike in other European countries where local patrons supported and encouraged the arts. From the late eighteenth century onwards, musical infrastructures began to develop quite rapidly in France, Italy and Germany, and new middle-class audiences for classical music emerged. Orchestras and choral societies were established, concert series were set up, and opera houses opened; while specialised institutions were created for the training of composers and performers. In comparison, the situation in Malta was very different: Malta resembles a country such as Ireland, in which the art music tradition remained comparably marginalised and underdeveloped[101] well into the twentieth century. These circumstances had far-reaching implications, and especially for a composer such as Pace who was the first Maltese composer to evolve a modernist post-tonal idiom, and having to work in comparative isolation, found it difficult to secure performances of his compositions.

In the remaining sections of this chapter, I will give a brief account of musical life in Malta during Pace's lifetime, focussing on the nature of musical infrastructures and the nature of the performing groups that existed. This contextual information helps to bring into sharp focus the considerable challenges that Pace confronted in the course of his professional career, and to explain the pronounced stylistic heterogeneity of his output.

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[99] Ibid.,
[100] Ibid.,
[101] Very limited resources and infrastructures were available on the island, so much so that the only fully-fledged orchestra was established in the late 1990s. The only source of entertainment in Malta was by hearing light music on the Rediffusion or attending an opera at the Royal Opera House and at the Manoel Theatre.

1.6.1 Musical Life in Malta during Pace's lifetime

Given the pre-eminence of Italian opera in Malta, it is scarcely surprising that much of the secular music-making that took place was supported by the island's theatres. One of the most important centres for musical activity in Malta in the twentieth century was the Manoel Theatre in Valletta, which by the turn of the twentieth century employed an amateur group of performers who performed lively theatrical productions. The Malta Amateur Dramatic Company, known as the MADC was established in 1910 and still mounts theatrical performances to this day. Apart from drama, in the late 1920s the theatre held charity concerts (such as the university students' concert held in April 1919) and chamber concerts such as violin recitals.[102]

During the Second World War, the Manoel Theatre was extremely fortunate to have escaped any serious damage, as Valletta was heavily bombed and many badly hit buildings had to be demolished. When opera-goers were deprived of their beloved Royal Opera House in 1942, they once again, as in 1873, returned to the Manoel, 'but only briefly this time, partly because the war still had to run until 1945, partly because the Manoel was as shabby and as small as ever, and partly because late in the war an ambitious entrepreneur built a large but unattractive theatre, which he called the Radio City Opera House, in Ħamrun just one mile from Valletta, a building that survived until 1993 when it was demolished.'[103]

It was decided to bring the Manoel Theatre back into state ownership and, after being completely refurbished, it re-opened in December 1960 with a staging of *Coppelia* by the Ballet Rambert, which in many ways was a continuation of its conservative programming, which largely consisted of light music.

After the Second World War, three other venues opened which showcased Maltese operatic talents on the island. During limited seasons in 1946 and 1947, these venues were situated at the Gaiety Theatre in Sliema, Orpheum Theatre in Gzira, *Argotti Gardens* in Floriana and the *Radio City Opera House* in Ħamrun. The latter was inaugurated with a grand carnival dance after the war's end in 1945. Charles Schembri[104]

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[102] Paul Xuereb, *The Manoel Theatre - A Short History*, (Malta: Midsea Books Ltd., 2012), 101.
[103] Ibid: 105.
[104] The only information that has come to light was taken from an article written by Noel D'Anastas *Il-Malta Song Festival – l-ewwel edizzjonijiet fir-Radio City* [The Malta Song Festival – the first edition at the

took the initiative to build the *Radio City Opera House*, and its first operatic production was presented on 22 February 1945. The theatre produced various Italian operas and later, in 1948, an Italian Operetta Company *'Citta di Milano'* was brought over to Malta to present several Italian productions.

Such venues served as a platform for local operatic singers to exhibit their vocal talent and thus, provided a stepping-stone for these singers to launch their musical career in classical opera. Two well-known operatic singers who progressed to international fame were tenors Oreste Chircop (1923-1998) and Paul Asciak (b.1923)[105]. Both had their professional operatic debut at the Radio City Opera House, taking the title role of Turiddu in Mascagni's *Cavalleria Rusticana* in 1945 and 1946. Both also went on to various other prestigious roles; Chircop for example played the title role in the Hollywood musical film *The Vagabond King* in 1956. Other Maltese tenors also made their debut at the Radio City Opera House; amongst them were tenor John Lopez (1929-1977)[106] and baritone Joseph Satariano (1895-1992).[107]

1.6.2 Orchestras in Malta

Developments of large-scale musical establishments that took place in central European countries only took place to a very limited extent in Malta. The island only had a single semi-professional group that could properly perform symphonic and chamber works until the late 1970s and 80s. The few established orchestras in Malta were at The Royal Opera House (until its destruction) and at the Manoel Theatre. Here the orchestra was formed from a nexus of musicians who were performing under the British Navy Force, known as the C-in-C Orchestra (Commander in Chief's orchestra), until its rebranding as the Manuel Theatre Orchestra in April 1968.[108]

Radio City]. Charles Schembri took the initiative to build *The Radio City Hall* in Ħamrun, after the Second World War. It was the only source of entertainment at that time as the Royal Opera House had been destroyed in the Second World War and the Manoel Theatre was undergoing restoration work.

[105] For Asciak, see Richard Wigmore. "Calleja, Joseph." Grove Music Online. Oxford Music Online. Oxford University Press, accessed January 30, 2014, http://www.oxfordmusiconline.com/subscriber/article/grove/music/2021071.

[106] Schiavone, *Dictionary of Maltese Biographies*, Vol. II, 1048.

[107] Ibid: Vol. II, 1412-1413.

[108] http://www.maltaorchestra.com/the-orchestra/ - [Accessed 20 March 2013]. In 1997, the Manoel Theatre Orchestra 'became an independent body and was officially named as the National Orchestra of Malta.

Another important figure to promote secular music on the island was Maestro Paul Nani. Already recognised as a popular composer and conductor, Nani produced a remarkable series of outstanding concerts between 1936 and 1952.[109] These were the first classical concerts in Malta to be transmitted live, [110] and were broadcasted on Rediffusion from Nani's own studio in South Street Valletta.[111] From 1939 onwards, the concerts were sponsored by the British Institute and for this institution Nani agreed to give twenty-two concerts annually – fourteen orchestral and eight instrumental. As Vella Bondin writes:

> The concerts became so popular that they drew regularly an audience of around 800 persons. The importance of these concerts lies in the fact that for the first time ever, Paul Nani introduced to the Maltese public, accustomed to operatic and liturgical music, previously ignored orchestral and vocal forms by composers which up to then were only names in a book. Moreover, he utilized these concerts to promote Maltese composers and performers. He regularly went out of his way either to listen to or to examine the full scores of new works by Maltese composers and even if he found their musical idiom unsympathetic, he would include them in a concert as long as he considered their standard acceptable.[112]

Such initiatives were laudable as they made their contribution notwithstanding, that orchestral activity in Malta remained rather restricted in scope. Throughout Pace's lifetime, there was no professional symphony with a full complement of players that operated on a full-time basis: the ensembles attached to the Manoel Theatre and the Royal Opera House appear to have been of an *ad hoc* nature, formed of semi-professional and amateur personnel. Although a middle-class audience for Italian opera had emerged by the middle of the nineteenth century, Maltese audiences displayed little interest in other kinds of classical music, such as orchestral and chamber music.

Among the most important initiatives to foster wider interest in chamber music were the chamber music recitals organised by the Maltese Cultural Institute (MCI). These were

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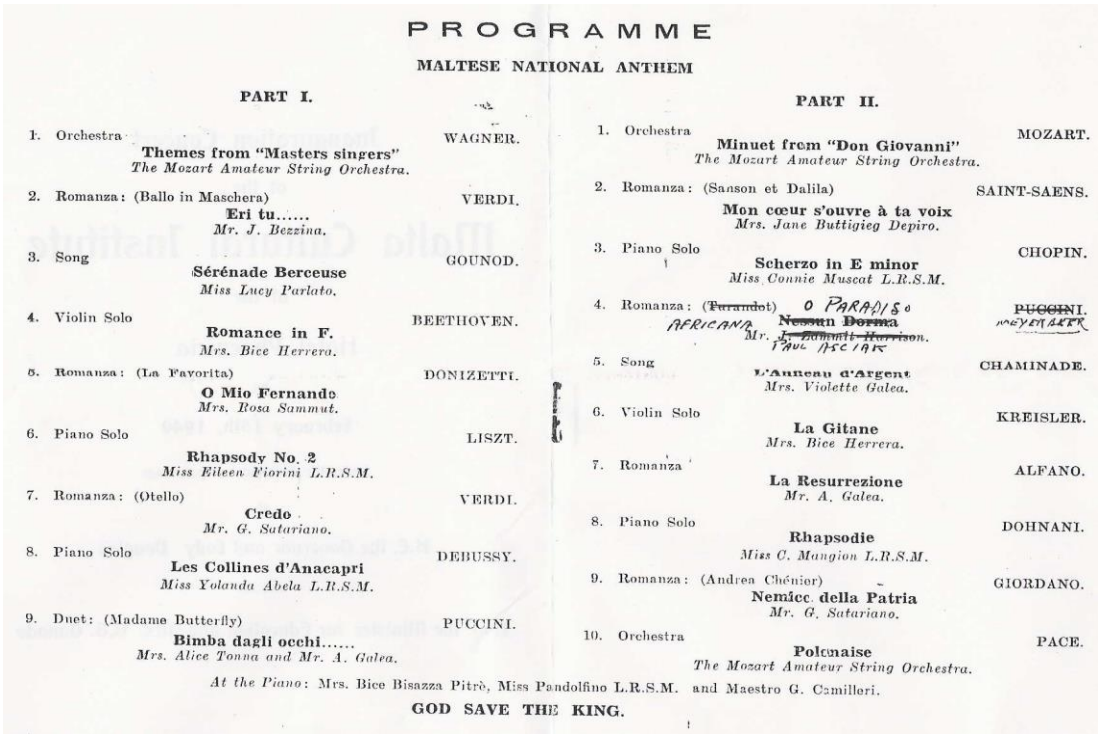
[109] Azzopardi, Bruni and Vella Bondin, *The Nani Composers (XVIII – XX cent.) – A Historical Assessment and a Catalogue of their Works*, 41.
[110] Ibid.,
[111] Vella Bondin, *Il-Muzika ta' Malta fis-Seklu Dsatax u Għoxrin* [The Music of Malta in the Nineteenth and Twentieth Century], 162.
[112] Ibid: 41. These concerts included works by Bach, Beethoven, Brahms, Chopin, Coleridge-Taylor, Debussy, Elgar, Gibbons, Handel, Haydn, Mendelssohn, Mozart, Offenbach, Purcell, Rimsky-Korsakov, Schumann, Schubert, Sibelius, Smetana, Tchaikovsky, Vivaldi, Wagner, Wallace, Walton, and Weber. Some of the Maltese composers who had their works performed were Mallia Pulvirenti, Diacono, Fiamingo, Pace, and Paul Nani.

established by Professor Gaston Tonna-Barthet (1905-1987),[113] with the aim of promoting 'the activities of the Maltese people in every field of Culture, including Literature, Science, Fine Arts, Music and Drama.'[114] Tonna-Barthet sought in particular to revitalise the cultural life of the island which had been severely affected by the Second World War. The first meeting of this society was held in the presence of the Honorary Minister for Education, Dr. Godwin G. Ganado (1910-1964)[115] on 2 January 1949. Dr. Ganado explained the importance of starting such a circle in Malta to seed other academic activities in Maltese society generally.[116] After its inaugural concert on 15 February 1949, held in the Concert Hall of the Hotel Phoenicia Floriana Malta, the society endeavoured to hold high-profile concerts and to promote promising local musicians.



PROGRAMME

MALTESE NATIONAL ANTHEM

PART I.

1. Orchestra — WAGNER.
   Themes from "Masters singers"
   The Mozart Amateur String Orchestra.
2. Romanza: (Ballo in Maschera) — VERDI.
   Eri tu.....
   Mr. J. Bezzina.
3. Song — GOUNOD.
   Sérénade Berceuse
   Miss Lucy Parlato.
4. Violin Solo — BEETHOVEN.
   Romance in F.
   Mrs. Bice Herrera.
5. Romanza: (La Favorita) — DONIZETTI.
   O Mio Fernando
   Mrs. Rosa Sammut.
6. Piano Solo — LISZT.
   Rhapsody No. 2
   Miss Eileen Fiorini L.R.S.M.
7. Romanza: (Otello) — VERDI.
   Credo
   Mr. G. Satariano.
8. Piano Solo — DEBUSSY.
   Les Collines d'Anacapri
   Miss Yolanda Abela L.R.S.M.
9. Duet: (Madame Butterfly) — PUCCINI.
   Bimba dagli occhi.....
   Mrs. Alice Tonna and Mr. A. Galea.

PART II.

1. Orchestra — MOZART.
   Minuet from "Don Giovanni"
   The Mozart Amateur String Orchestra.
2. Romanza: (Sanson et Dalila) — SAINT-SAENS.
   Mon cœur s'ouvre à ta voix
   Mrs. Jane Buttigieg Depiro.
3. Piano Solo — CHOPIN.
   Scherzo in E minor
   Miss Connie Muscat L.R.S.M.
4. Romanza: (~~Turandot~~) O PARADISO — ~~PUCCINI~~ MEYERBEER
   AFRICANA **Nessun Dorma**
   Mr. ~~L. Balzanti Harrison~~. PAUL ASCIAK
5. Song — CHAMINADE.
   L'Anneau d'Argent
   Mrs. Violette Galea.
6. Violin Solo — KREISLER.
   La Gitane
   Mrs. Bice Herrera.
7. Romanza — ALFANO.
   La Resurrezione
   Mr. A. Galea.
8. Piano Solo — DOHNANI.
   Rhapsodie
   Miss C. Mangion L.R.S.M.
9. Romanza: (Andrea Chénier) — GIORDANO.
   Nemico della Patria
   Mr. G. Satariano.
10. Orchestra — PACE.
    Polonaise
    The Mozart Amateur String Orchestra.

At the Piano: Mrs. Bice Bisazza Pitrè, Miss Pandolfino L.R.S.M. and Maestro G. Camilleri.

GOD SAVE THE KING.

Figure 2: The Programme of the MCI Inauguration Concert, held at the Hotel Phoenicia on the 15 February 1949 – Courtesy of MCI Institute

[113] Schiavone, *Dictionary of Maltese Biographies*, Vol. II, 1545-1546. In 1930, Tonna Barthet was the first person in Malta to receive pictures by radio. Six years later he invented an instrument to determine sound waves. In 1938, he discovered two special coleopteran in Malta. In his research he collaborated with famous international scientists, including Sir Edward Appleton.

[114] http://maltaculturalinstitute.yolasite.com/resources/MCIPresentation.pdf - [Accessed 20 March 2011].

[115] Schiavone, *Dictionary of Maltese Biographies*, Vol. I, 895. Ganado was a cultured man, well-known for the number of foreign languages he had mastered, included English, Italian, French and German, and had taught these languages up to 1945.

[116] Article taken from http://maltaculturalinstitute.yolasite.com/resources/MCIPresentation.pdf - [Accessed 20 March 2011].

From the inauguration concert in 1949 (see **Fig. 2** above) and until 1987, Pace was the main musical advisor and organiser of the recital series. He was also the founder and conductor of the Amateur String Orchestra of the Institute.

Apart from these bodies, the remaining performing groups on the island were all amateur in nature. As far as instrumental groups were concerned, these largely consisted of wind bands. Bands have a prominent place in the social and cultural history of the Maltese islands and have long been institutions at the core of town and village life. It was customary for every composer to write marches for local bands to be performed during the annual village feast or on special occasions, and Pace was no exception. A significant portion of Pace's output consists of arrangements for band from works written originally for chamber orchestra or scored for pianoforte and strings.

So-called 'philharmonic societies' or band clubs had begun to be established in Malta from the mid-nineteenth century. According to Castagna,[117] the very first band was founded by Indrì Borg (1818-1903)[118] in 1869 in Ħaz-Żebbuġ, and six months later he set up another in Rabat. Filippo Galea (1829-1901)[119] established the third band in Ħaż-Żebbuġ, and a fourth was founded in 1862 after the orchestra run in the village by Grazio Diacono at Żejtun. Both Filippo Galea and his father were considered to be the finest band masters in Malta; so much so that they were sought after by the bands and orchestras of the British Armed Forces.[120] It was the military bands that provided many Maltese Philharmonic Societies their first musicians and bandmasters, and where they still exist today players still often move from one to the other. As historical examples, The Birgu *Prince of Wales* band had its first bandmaster Giuseppe Portelli appointed in 1891, who was also the director with the Admiral's Orchestra, and at Qrendi, the Lourdes band club appointed Mikiel Ciantar in 1942 who used to perform with the *Royal Malta Artillery*.[121] Throughout the twentieth century, local village bands flourished with well respected bandmasters and composers. The foremost composers who were affiliated with local bands in Malta were Paolino Vassallo, Carlo Diacono, Emanuele Bartoli, Giuseppe Camilleri, Luigi Carabott, Lorenzo Gonzi, Gaetano Grech, Alfred Hare, and Joseph Abela

[117] For Castagna, see Vella Bondin, *Il-Muzika ta' Malta fis-Seklu Dsatax u Għoxrin* [The Music of Malta in the Nineteenth and Twentieth Century], 97. The illustrated book, written in Maltese, indicates the set up of bands and where they were established in Malta.
[118] For Borg, see Schiavone, *Dictionary of Maltese Biographies,* Vol. I, 2722.
[119] For Galea, see Schiavone, *Dictionary of Maltese Biographies,* Vol. I, 865-866.
[120] Vella Bondin, *Il-Muzika ta' Malta fis-Seklu Dsatax u Għoxrin* [The Music of Malta in the Nineteenth and Twentieth Century], 99.
[121] Ibid.,

Scolaro.[122] According to Joseph Vella, both Camilleri and Abela Scolaro were active in the world of the theatre. Camilleri, for instance, was musical director of a local amateur operatic company with whom he produced several operas. However, alongside such commitments they were well established conductors of popular bands and between them wrote some of the best pieces in the repertoire.[123]

1.6.3 Implications for Pace's professional development

As will be evident from the foregoing, the conditions in which a composer such as Pace attempted to sustain a professional career were difficult and discouraging. First, there was only a small audience in Malta for any form of classical music other than opera, and an even smaller audience existed for new music and this state of affairs was to remain unchanged throughout his lifetime. Secondly, there were few ensembles of a sufficiently proficient standard to perform music of any complexity. Opportunities to receive performances of orchestral works were particularly limited—such ensembles as existed in Malta (either in local theatres and churches, on radio stations or at entertainment venues) did not maintain policies of supporting or performing contemporary music. Thirdly, very few opportunities for publication and for a wider dissemination of their compositions outside Malta existed—a situation that not only limited composers' earnings but also militated against the promotion of their work outside their native country. Only a small number of Pace's scores were published, mostly small-scale piece for students or amateurs. Furthermore, the kinds of infrastructures that had come into being in other countries to support new music—including dedicated repositories and information centres, or bodies which supported the commissioning and performance of new works—did not exist in Malta (The Maltese counterpart of the British Arts Council was only created in 2002, long after Pace's death[124]). Similarly, there was no Maltese breach of the International Society for Contemporary Music or similar organisations which could organise concert series or competitions for composers. A further difficulty was presented

[122] Ibid: 100.
[123] Frendo and Friggieri, *Malta, Culture and Identity,* in *Music* by Joseph Vella, 176-177.
[124] The Malta Council for Culture and Arts (MCCA) was set up by Parliamentary Act in 2002. The MCCA took over from what was known as the Department of Culture which was part of the Ministry of Culture. The MCCA is authorised and obliged by the Act, among other objectives, to advance funds allocated by the government for the management, administration and operational requirements of the following government entities: *Fondazzjoni Patrimonju Malti*, Malta Society of Arts, Manufactures and Commerce, The Manoel Theatre, The Mediterranean Conference Centre, The Malta Philharmonic Orchestra, and The Centre for Creativity at St James Cavalier - http://maltaculture.com/ - [Accessed 12 June 2012].

by Malta's comparative geographical isolation from major centres in which musical modernism developed—there was little awareness on the island of contemporary trends in new music. Finally, there was little financial incentive to compose, as the practice of offering composers commissioning fees seems to have been more or less unknown in Malta. For much of his earlier life until the outbreak of World War II, Pace supported himself financially by performing as a violist with the Malta Royal Opera House. In later life, he earned his living by teaching privately.

As a result of the poorly developed state of performance infrastructures and dearth of performance opportunities, many of Pace's more ambitious post-tonal works were never performed—a circumstance which makes it difficult for any composer to develop, as he is unable to learn from experience of seeing how his conception might work in a live performance.[125] This was most likely for two reasons: local performers may have been reluctant to programme them either because they were too technically difficult, or else because they feared that they would not appeal to the conservative tastes of Maltese audiences. Opportunities to have works performed were mostly provided by the Catholic Church and local light music ensembles, amateur choirs and local traditional bands. For a variety of reasons, performing groups of this nature imposed severe stylistic and technical limitations on the nature of the music that it was feasible for Pace to write for them. Essentially, he had to revert to a much more conservative and traditional idiom, rather than a post-tonal language. Part of the reason that he undertook to write music for such forces was practical, as for the most part, it was the only means by which he could have an opportunity to hear his own works performed.

These conditions were especially challenging for composers such as Pace, who was the first Maltese figure to break decisively with nineteenth-century compositions and to evolve a dissonant post-tonal idiom. Due to the paucity of documentary sources, it is difficult to form a coherent picture of his responses to the circumstances in which he found himself, or of the reactions that his works elicited amongst Maltese musicians. While he was clearly regarded with respect, it is likely that his post-tonal compositions, insofar as audiences had an opportunity to hear them, probably often aroused puzzlement or incomprehension rather than active interest and sympathetic understanding. This is confirmed by the reminiscences of prominent Maltese artists who performed Pace's work

[125] In some cases, such as with his operas, Pace had to finance semi-professional productions out of his own resources, as shall be discussed in Chapter 7.

and whom I interviewed in the course of her researches. The mezzo-soprano Marie-Therese Vassallo (b.1949), who sang in several of Pace's operas, confirmed that they were not particularly well-received and did not attract large audiences.[126]

Pace thus occupies a special place in Maltese musical history as a brave pioneer who not only broke away decisively from the island's conservative musical traditions by evolving a modernist musical language, but also did much to foster interest in contemporary music through his activities as a teacher. A younger generation of distinguished Maltese composers, such as Charles Camileri (1931-2009) and Joseph Vella (b. 1942) would later build on his legacy, enriching Malta's musical life in their turn.

[126] Interview with the author on 15 July 2012 – mezzo-soprano Marie Therese Vassallo.

Chapter 2

Biography of Maestro Carmelo Pace (1906-1993)

"I consider myself, first and foremost, a teacher"[1]

– Concert Programme, 26 November 1993

[1] From a concert programme which was held at the Cathedral Church Imdina on 26 November 1993, on behalf of the Cathedral Museum Mdina, Malta for the 25th Anniversary Celebration. This programme consisted of selections taken from Pace's Oratorio "ALTER CHRISTUS" based on Guze Cardona's poem on the life of St. Francis of Assisi, composed for mixed four-part choir, vocal soloists, organ and string orchestra.

Biography of Maestro Carmelo Pace (1906-1993)

2.1 Introduction

This chapter is essentially a biographical sketch, that aims to compile such information as is known about Pace's life. As explained in the Introduction, this task has been unusually difficult for three reasons. First, none of Pace's personal papers, other than his musical manuscripts, have been preserved. Virtually no correspondence survives, or any other documentary sources that might have furnished useful information. Strange though it seems, it would appear that Pace seldom committed anything about his life, work, or aesthetic views to paper—apart from occasional programme notes for his compositions or a brief autobiographical notes for a concert booklet. Secondly, Pace led an unusually reclusive existence, apparently having no close friends or intimate relationships other than that with his wife. In the course of my research, I interviewed a number of people who came into contact with Pace professionally, all of whom found him extremely reserved and uncommunicative. Their relationships with him remained distant and formal, and no one seems to have got to know him well. In consequence, none of the interviewees was in a position to furnish very much additional biographical information. Thirdly, Pace's career and professional activities are only meagrely documented in print: what survives amounts to little more than occasional concert notices in Maltese newspapers which are for the most part superficial and uninformative. These circumstances presented difficulties that were virtually insurmountable, so my account lacks details; is unavoidably fragmentary and vague in many details. Nevertheless, it seems useful to record such information as I could find, even though it sheds scant light on Pace's inner life or artistic outlook.

2.2 Pace's early childhood

Born on 17 August 1906 at 4.15am in the capital city of Valletta,[2] Chevalier Maestro Carmelo Lorenzo Paolo Pace was the eldest of seven children, of whom four died of brucellosis at birth.[3] Pace's birth was registered on 21 August 1906[4] and was witnessed

[2] This information has been taken from Pace's birth certificate.
[3] This evidence was given in an interview by Pace's niece Marie Rose de Carlo.

by Achille Farrugia[5] and Alfredo Maria Naudi.[6] He was born to Maltese parents: Antonio Pace, a twenty-four year-old who worked as a cashier in a coffee bar, and Maria Carmela née Ciappara, who was two years his senior. During Pace's early childhood years the family lived in an apartment in Merchant Street, Valletta. In the same household was his mother's brother, Maestro Vincenzo Ciappara (1890-1979)[7] who acted as Pace's earliest music teacher.

Vincenzo Ciappara was a prominent figure in Maltese musical society life in the early decades of the twentieth century. As a bandmaster, arranger, composer, and a gifted viola player, he greatly influenced his nephew's desire to become a professional musician. Apart from his uncle, Pace 'had musical tendencies on both parents' sides: his father played the guitar, and his two paternal uncles, Spiru and Gejtu, played the flute and horn respectively with the La Valette Band.'[8] Pace received his primary education at St. Augustine College in Valletta,[9] where he became very active in the students' choir. He also took instrumental (violin) and theory lessons from his uncle Vincenzo.

We know relatively little about Pace's musical education as a teenager and as a young adult. His earliest experience of classical music was hearing marches played by the British Military Bands, which were permanently stationed in Malta at the period.[10] During frequent visits to his father's workplace at the *Commerce* movie theatre in Valletta, Pace became captivated by the live musical accompaniment played by the resident quartet during the screenings of silent films. Thanks to his uncle's tutelage, Pace made good progress in his lessons, and was able to join the orchestra of the Italian Opera Company at the Royal Opera House[11] at the age of fifteen. Pace continued his studies for a further nine years under three foreign musicians who were resident on the island, but about

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[4] Pace's birth was registered on the 21 August 1906. The birth certificate was issued and stamped by the Public Registry Office – Malta and certified by the Ministry of Foreign Affairs, Valletta on the 24 February 2014. The certificate was signed by the senior clerk – Sharon J. Micallef, and by the legalisation officer – Paul Radmilli.

[5] A 51-year-old copyist, born in Valletta and resident in Valletta.

[6] A 39-year-old police officer, born in Rabat, Malta, and resident in Sliema.

[7] Michael J. Schiavone, '*Dictionary of Maltese Biographies*,' Vol. I, A-F, (Malta: Pin Independent Publication, 2009), 585.

[8] Anne A. Mousu, *The Compositions of Maestro Carmelo Pace and the literature about him,* (Long Assignment, Faculty of Education for the Diploma in Librarianship and Information Studies, University of Malta, 1988), 5. Information was taken from the section *Biographical Note.*

[9] Schiavone, *Dictionary of Maltese Biographies*, Vol. II, 1269. St. Augustine's College was founded by Fr. Gaetano Pace Forno who was elected Provincial of the Maltese Augustinians on 30 May 1847. In October 1848, Pace Forno also opened a college for boys in Valletta.

[10] The British Army left the island when Malta gained independence on 21 September 1964, after intense negotiations with the United Kingdom led by Maltese Prime Minister George Borg Olivier.

[11] Pace joined the Royal Opera House orchestra between 1921 and 1938.

whom no information has come to light: violin with Antonio Genova; violin and viola with Professor Carlo Fiamingo; and harmony, counterpoint, and composition with Dr Thomas Maine.[12] Pace eventually joined the conductor Carlo Diacono's (1876-1942) *cappella di musica*[13] and the orchestra of the Italian Opera Company at the Royal Opera House at the age of 22 in 1921, subsequently becoming section leader of the violas.[14] This experience of orchestral playing provided him a useful opportunity to familiarise himself with the playing techniques of each orchestral instrument. However, according to Ann Agnes Mousu, who interviewed Pace in the late 1980s, he 'was displeased with irregular hours which left him with very little time for teaching music, a career which he had very much at heart: he did not wish to forfeit his love for composing either and therefore, he decided to quit'—apparently in 1938.[15]

2.3 Pace's earliest works

Pace began to compose prolifically while still in his teens, writing suites for piano, violin, and violoncello, cantatas, orchestral and chamber music, sacred hymns, two ballets, band marches, concertos, and an oratorio. Pace's first known composition is a work for piano trio entitled *Two Pieces* which dates to 1926.[16] In the same year, he transcribed the first of these pieces, *Reverie*, for chamber orchestra, and later for violin and piano.[17] The piano trio version was first performed on 15 October 1932 at the *Juventus Domus* in Sliema by an ensemble that included Paul Carabott,[18] the principal cellist with the Royal Opera House Orchestra.

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[12] No information has come to light about these figures.

[13] John Azzopardi, Franco Bruni and Joseph Vella Bondin *The Nani Composers (XVIII-XX cent.) – A Historical Assessment and a Catalogue of their Works*, (Malta: P.E.G. Ltd., 2007), 20. 'A *cappella di musica* refers, in this context, to a complex of singers, instrumentalists and organists under the direction of a *maestro*, providing music against payment during church rites.'

[14] Joseph Vella Bondin. "Pace, Carmelo." *Grove Music Online. Oxford Music Online.* Oxford University Press, accessed January 10, 2011, http://www.oxfordmusiconline.com/subscriber/article/grove/music/45341

[15] Mousu, *The Compositions of Maestro Carmelo Pace and the literature about him*, 5.

[16] Marcel de Gabriele and Georgette Caffari, *Carmelo Pace, A Maltese Composer, Thematic, Annotated and Illustrated Catalogue of Works*, (USA: Minnesota, Hill Monastic Manuscript Library St. John's University; and Malta: Mdina, Foundation for the Promotion of the Music of Carmelo Pace Cathedral Museum, 1991), 111.

[17] Ibid.,

[18] Schiavone, *Dictionary of Maltese Biographies*, Vol. I, 465. Carabott studied harmony under Mrs E. Pace-Inglott and harmony, counterpoint, and orchestration under Carmelo Pace and Dr. T. R. Maine.

Pace also composed a number of songs at this period, several of which were recorded on the Maltese label *Odeon Dischi Maltin*.[19] These included *Ngħannu lil Kwiekeb* (Foxtrot – [We sing for the stars]),[20] *Stediena għaz-Zfin* (Tango – [An invitation to a dance]),[21] *Lucia* (Tango – [Lucia]),[22] *Għid lil Mama* (One Step – [Tell your mum])[23] and *Għodwa ta' Imħabba* (Sentimental Waltz – [The sunrise of love]).[24] These were composed to texts written by Pace and the recordings featured three well-known local singers: C. Aquilina (soprano), Antonio Theuma Castelletti (tenor), and Walter (known as Watty) Cachia (baritone). According to Ronald Azzopardi Caffari, (b.1943) [25] these recordings have disappeared without a trace: as Pace's first residence in Valletta was heavily bombarded during the Second World War, any surviving copies of the discs in his possession may have been destroyed at that time.

Other works from this period include two string quartets, which are written in a late-Romantic idiom, and Pace's first known orchestral work—a Symphonic Overture *Simoisius* in C minor (1929), which appears never to have been performed. The overture is cast in sonata form, prefaced by a slow introduction. One somewhat unusual feature is that the first subject opens with a fugato (a device to which Pace would subsequently have frequent recourse). In the same year, Pace transcribed the Symphonic Overture for band.

Pace subsequently composed three other orchestral works in 1930-1931. A symphonic poem *Atalanta* of 1930 is notable for being his first attempt at writing in a post-tonal harmonic idiom. It was inspired by the Greek mythical figure of Atalanta, who was known for her swift-footedness. She offered to marry anyone who could outrun her—a challenge which was accepted by Hippomenes, who won with the assistance of

[19] For reference, see Andrew Alamango, *Malta's Lost Voices: The Early Recording of Maltese Folk and Popular Music, 1931-32,* in *Journal of Maltese History,* Vol. 2 No. 2, (Malta: University of Malta Press, 2011), 54-58.
[20] A247509 – Code number of the disc. Nghannu lil Cuiecheb (Orthography - written in old Maltese).
[21] A247510 – Code number of the disc. Stediena ghas-sfin (Orthography – written in old Maltese).
[22] A247511 – Code number of the disc.
[23] A247512 – Code number of the disc. Ghajd lil mama (Orthography – written in old Maltese).
[24] AA212902 – Code number of the disc. Ghodua ta imhabba – (Orthography – written in old Maltese). According to Ronal Azzopardi Caffari, the source was taken from a catalogue which could not be traced. The catalogue could either have been published by Odeon or by Carabott music shop in Valletta, Malta, from where the discs were sold. The appendix illustrates a page taken from the catalogue.
[25] Interview with author on 15 May 2013. Ronald Azzopardi Caffari is Georgette Caffari's nephew (1913-2008), who is currently digitising Pace's original manuscripts stored in the Imdina Archives; he is responsible for Pace's artefacts.

Aphrodite.[26] This work also remained unperformed, and was only premiered almost seventy years later on 14 March 1999. It is not clear what prompted this new stylistic departure: unfortunately, no information has come to light regarding the extent of his knowledge of modernist compositional trends at the period, or what music by contemporary composers he may have known. This score, together with his first mature string quartets that he would begin to compose five years later, are of great historical significance for Maltese music, as they are the first works in a modernist idiom, breaking radically with the very conservative idioms in which Pace's predecessors had all written.

This score was followed by an orchestral *Overture in G minor* (1930), which also remained unperformed. Unlike the tone-poem, its harmonic language is tonal, and the thematic material is notable for its warm Italian style melodiousness. In the same year, Pace wrote a *Polonaise* (1930) for piano and chamber orchestra, which he subsequently arranged for cello and piano. Although the catalogue of Pace's output compiled by Marcel de Gabriele and Georgette Caffari states that this work was never premiered,[27] this information would appear to be incorrect—Ronald Azzopardi Caffari discovered that it was performed on 14 April 1946 by the Mozart Amateur Orchestra, conducted by Pace, at a concert organised by the Under Twenty Club: 'Another delightful concert at the Under Twenty Club was that given the previous Sunday evening by the "Mozart Orchestra" conducted by Mro. C. Pace.'[28]

Under Professor Mayne's tutelage, Pace obtained the Licentiate of the Royal Schools of Music (LRSM) teaching diploma in 1931,[29] and later, the Fellowship of the London College of Music (FLCM) for Theory of Music in 1950.[30] For reasons that are unclear, Pace never seems to have explored the possibility of studying abroad, and his further education was confined to correspondence courses in composition. After leaving the Royal Opera House Orchestra, Pace supported himself largely through private teaching of music theory, music history, and composition, using the reading room of the *Bibliotheca Nazzjonali* (National Library) as his classroom. His reputation as a teacher quickly spread

[26] de Gabriele and Caffari, *Carmelo Pace, A Maltese Composer, Thematic, Annotated and Illustrated Catalogue of Works*, 159.
[27] Ibid: 184.
[28] Unknown author, *Under Twenty Club, Times of Malta*, 23 April 1946, 7.
[29] de Gabriele and Caffari, *Carmelo Pace, A Maltese Composer, Thematic, Annotated and Illustrated Catalogue of Works*, xvii.
[30] Ibid: xvii. There is a small misconception as according to Mousu's personal interview with Pace, the Fellowship Diploma was obtained in 1949, however, in Pace's catalogue, it is indicated that the certificate was given on the 28 July 1950.

and his students rapidly increased in number, some subsequently pursuing careers as composers and conductors. Amongst his students were Dr Albert Pace (b.1958)[31], Prof Dr Dion Buhagiar (b.1944), Maestro Michael Laus (b.1960), Maestro Ray Sciberras (b.1962), the trumpeter Sigmund Mifsud, Maestro Raymond Fenech (b.1958), and the late Maria Ghirlando and Professor Charles Camilleri (1931-2009)—the latter being perhaps the most eminent, achieving an international reputation as a composer.

In the 1930s, Pace is known to have developed a strong interest in Maltese folk music, being one of the first significant Maltese musicians who started to collect folk music – 'he is also the first Maltese Composer who collected some Maltese folk music.'[32] There is no apparent evidence that Pace published any scholarly work on Maltese folk music, but wove these folk tunes into his compositions. Vella Bondin firmly claims that:

> Although these operas have plots based on Maltese history, they do not draw on the imagery and melodies of Maltese folk music. However, Pace was the first local musician seriously to study and collect it, as can be seen from a small group of works, such as the outstandingly popular *L-Imnarja*, in which he consciously draws on his Maltese cultural heritage.[33]

Pace was equally innovatory in choosing to set Maltese rather than Italian or English language texts, as his predecessors had largely done. This seems to suggest that he was sympathised with Maltese cultural and political nationalism, which began to intensify around this period. As Elise Billard has observed, Malta was subject to overwhelmingly strong outside cultural influences well into the twentieth century—principally British and Italian, and there was only a comparatively weak sense of Maltese national identity. In spite of the fact that the islands had been part of the British Empire since 1814, Italian influences remained especially strong due to centuries-long close commercial contacts with the neighbouring island of Sicily and the Italian mainland: it is notable that Italian remained the language of the judiciary, for example.[34] According to Billiard, Maltese nationalist feeling was initially inspired by the Italian *Risorgimento*, when Italian refugees who had fought for the unity of their country found refuge in Malta:

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[31] Dr. Albert Pace is not related to Carmelo Pace.
[32] de Gabriele and Caffari, *Carmelo Pace, A Maltese Composer, Thematic, Annotated and Illustrated Catalogue of Works*, xv.
[33] Vella Bondin, Joseph. "Pace, Carmelo." *Grove Music Online. Oxford Music Online.* Oxford University Press, accessed January 19, 2011, http://www.oxfordmusiconline.com/subscriber/article/grove/music/45341
[34] Elise Billiard, *Negotiating Maltese Identity between Italy and Britain*. Paper presented at a conference titled *Islands and Britishness*, (United Kingdom, University of Huddersfield, 23 June 2010), 2.

> Poets and writers started writing about the beauty of their nation following the Italian model. If all Maltese were not pro-Italian, the political debate was nonetheless structured upon a clear division between Italian-oriented nationalists and pro-British Maltese willing to keep a strong relation with Britain. It is interesting to note that till the beginning of the 20th century there was no claim from Maltese nationalists to promote the Maltese language. The language of the elite had been Italian for centuries (or more precisely a kind of lingua franca), and the Maltese language was considered too poor and vulgar to become an official language. At that time the linguistic struggle led by the *literati* fought to establish Italian as Malta's official language. The Maltese alphabet was established only in 1937. The idea that Malta had to be either Italian or British but not entirely independent is very characteristic of island states that always felt they had to choose between an external domination or another to survive.[35]

The eminent Maltese historian Professor Henry Frendo has noted that an important factor in the growth of Maltese nationalism in the early twentieth century was the aggressive policy of de-Italianisation pursued by the British government. In 1899, Joseph Chamberlain (1836-1914),[36] the Secretary of State for the Colonies, promulgated a decree which set a fifteen-year deadline for the final replacement of Italian by English in the law courts as 'a first bombshell' in this campaign to ensure British cultural dominance on the island.[37] This high-handedness was greatly resented by the local population. The position in Malta was thus not unlike that of Ireland at the period, when a growing upsurge of anti-British feeling caused Irish nationalists such as Douglas Hyde to attempt to revive more widespread speaking of Irish, create a modern literature in Irish, and foster interest in distinctively Gaelic forms of culture.[38] This comparison was drawn by the Maltese themselves: an editorial published in a leading nationalist daily newspaper declared that the Maltese felt 'like the Irish' who, as Mr Michael Davitt had declared in the British Parliament, would be 'only too glad' when the British Government would 'clear out, bag and baggage, and let them alone to look after their own affairs'.[39] From this time, political protest became more widespread, and intensified further on account of the First World War in which Italy and Britain were on opposite sides.[40]

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[35] Ibid.,
[36] Peter T. Marsh. "Chamberlain, Joseph (1836-1914)." Oxford Dictionary of National Biography Online, edn., Oxford University Press, accessed January 15, 2014, http://www.oxforddnb.com/view/article/32350
[37] Henry Frendo, *Italy and Britain in Maltese Colonial Nationalism*, *History of European Idea*, Vol. 15, No. 4-6, (1992): 733. Quoted by Frendo on NOTES: Chamberlain min. on Grenfell/Chamberlain (8 February 1899), Colonial Office [CO] 158/328, Public Record Office, London, quoted in *ibid*, p. 112.
[38] For Hyde, see Dunleavy, Janet & Gareth *Douglas Hyde: A Maker of Modern Ireland* (Berkeley, California: University of California Press, 1991).
[39] Frendo, *Italy and Britain in Maltese Colonial Nationalism*, 734.
[40] Ibid.,

In a Maltese context, to at least some extent Pace seems to have been the counterpart of Vaughan Williams in England, or of Bartók in Hungary: one of that generation of European composers working in the earlier twentieth century who continued the traditions of Romantic nationalism. In mainland Europe, nationalism came to be regarded with great suspicion after the Second World War and nationalist schools of composition enjoyed little critical credibility subsequent to the emergence of the post-war musical avant-garde. However, Pace's interest in Maltese folk music and Maltese subjects was life-long. In this respect, his creative outlook evinces similarities with that of an Irish composer such as Aloys Fleischmann (1910-1992), who similarly continued to engage creatively with Irish subject matter until the end of his life.[41]

Unfortunately, little is known about the nature of Pace's nationalist sympathies, but they were undoubtedly a very important influence on his maturing artistic outlook. In this early phase of his career, the works which manifested the influence of Maltese nationalism were an outgrowth of Romantic traditions, sometimes to the point of seeming a curious anachronistic survival—such as his sets of variations on Maltese traditional melodies or on the *Maltese National Anthem*. Other works exhibit similarities with folk-song-inspired works by British composers, such between Vaughan William's *Norfolk Rhapsody* (1906/rev. 1914), and Pace's *Maltesina* (1936) (see **Fig 1-4**), a fantasia based on traditional Maltese folk tunes. The Scottish Highland Fusiliers' Light Infantry Band premiered this work on the Palace Square in Valletta in the year of its composition and it remains a popular choice among marching bands during Malta's village *festa* season. In 1936, Pace re-arranged it for chamber orchestra. According to de Gabriele and Caffari,

> This fantasy contains nine different original folk-tunes and each tune is given a number at the opening bar. A few bars of episodic material are introduced to connect the principal themes. Although there are hundreds of lyrics for Maltese folk-songs, there are however very few real Maltese traditional melodies. This is due to the unfortunate local habit of setting numerous different songs to the same tune. For this reason one cannot identify a melody with its proper title.[42]

[41] For Fleischmann, see Séamas de Barra, *Aloys Fleischmann* (Dublin: Field Day Press/Keough/Naughton Institute for Irish Studies, University of Notre Dame, 2006).
[42] de Gabriele and Caffari, *Carmelo Pace, A Maltese Composer, Thematic, Annotated and Illustrated Catalogue of Works*, 184.

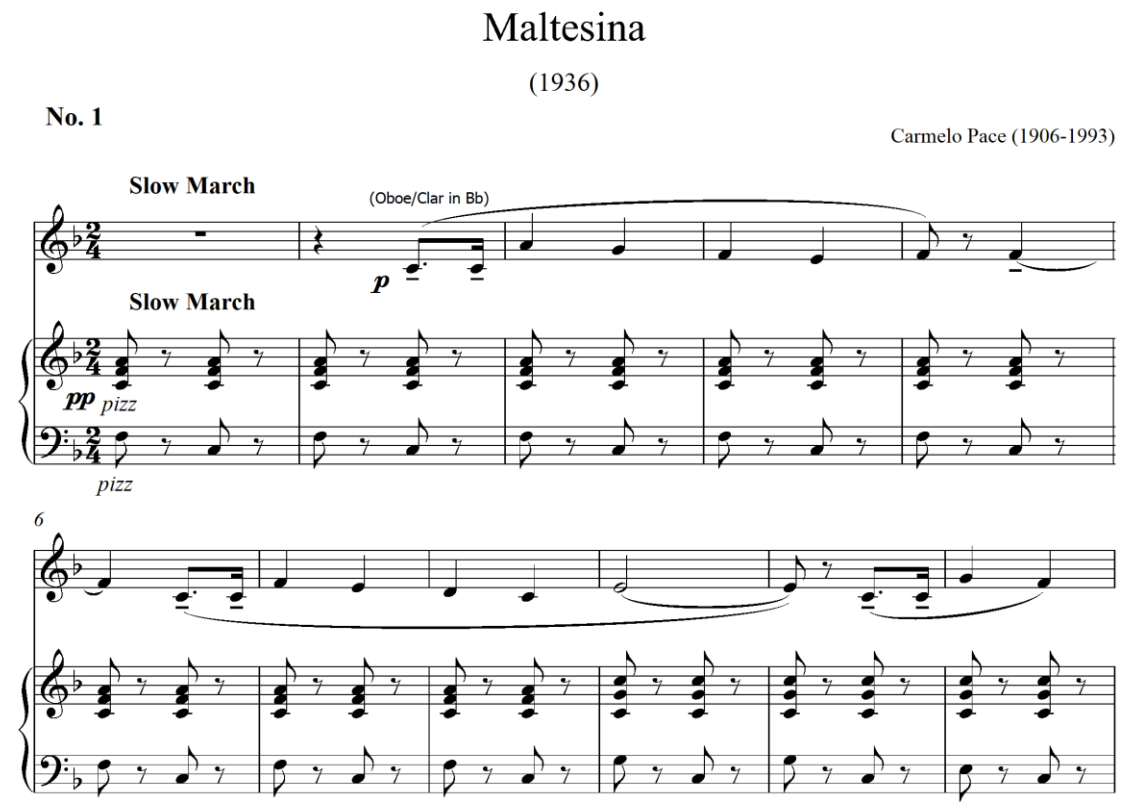

Figure 1: *Maltesina* (1936), 1st Maltese tune, bars 1-11[43]

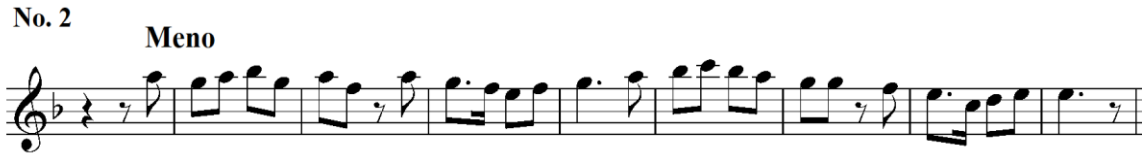

Figure 2: *Maltesina* (1936) – 2nd Maltese tune

[43] Manuscript Number 3046

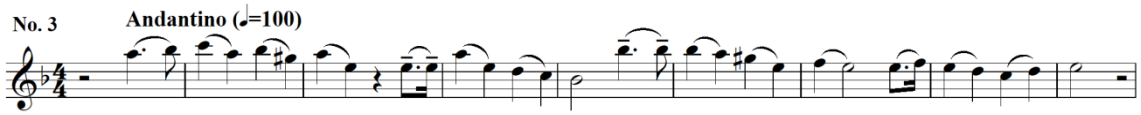

Figure 3: *Maltesina* (1936), 3rd Maltese tune

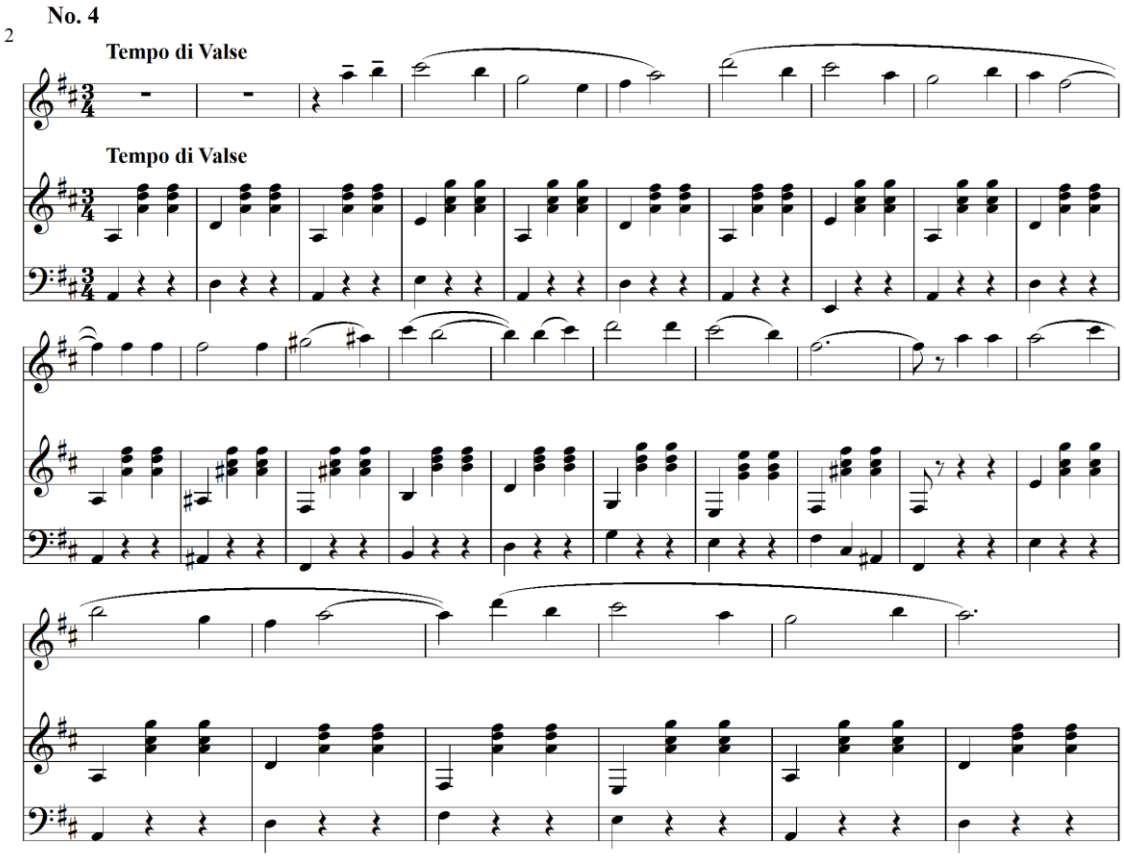

Figure 4: *Maltesina* (1936), 4th Maltese tune

Very different in nature are the first string quartets in his cycle of eleven mature string quartets, which he began to compose in 1930. Prior to these, Pace is known to have written at least three earlier quartets in C major, F major, and B major between 1927 and 1929, which have the character of student exercises in pastiche composition. The first nine of the mature string quartets were written between 1930 and 1938—a period of particularly intense preoccupation with the medium. All of them are composed in a post-tonal harmonic language which is sometimes highly dissonant and complex, so it seems reasonable to speculate that Pace may have found it difficult to secure performances of

them. Again, no information has come to light regarding the factors that prompted him to concentrate so extensively on quartet writing during these years, or what quartets by contemporary composers he may have known. Other post-tonal scores from this period include *Hamlet* (1934), an *Ouverture Fantastique* based on Shakespeare's play, and a symphonic poem *Brazil* (1936), the three sections of which are entitled 'The song of the virgin forests', 'Under the Portuguese regime', and 'The New Republic of Brazil'. Pace's choice of descriptive titles is revealing, and would seem to reveal his sympathies with the nationalist aspirations to political self-determination manifest in other countries subject to colonial occupation.

Along with these works, Pace also composed a considerable amount of sacred and liturgical music for solo voices, choirs, and orchestra. His first sacred composition, *Missa Corde Jesu* for female voices and organ was first performed in 1929 at the Church of La Vittoria in Valletta on the occasion of the Feast of the Sacred Heart of Jesus. Like a good deal of the music in this vein that Pace would compose subsequently, it is written in a very conservative tonal idiom to satisfy the stylistic constraints imposed on composers of liturgical music by the Catholic Church—a circumstance that will be discussed more fully in Chapter VI. The remarkable stylistic diversity of Pace's output during these years becomes even more apparent when one considers that he also wrote short instrumental works and songs in a lighter, more popular style. It is interesting to note that Pace did not seem to experience much difficulty in securing performances of these, unlike his post-tonal works—largely, one assumes, because of their greater stylistic accessibility. These scores include a song in the character of a tango, *Nel Crepuscolo* (1934), which was performed by local soprano singer Ms. J. Bonnici [44] on 27 January 1940 at a concert for the Maltese Community in Egypt at Malta House in Cairo and the Maltese Mutual Help Society. A waltz in Spanish style titled *Seville* (1934), was first performed at the Grand Spanish Festival on 23 September 1934 at the Café Premier, Valletta. In the same year, Pace wrote *Music and Flowers* (1934) for the Rediffusion Relay System which was transmitted sixteen years later during the programme *Is-siegħa tal-morda (Hour of the Sick)* on 10 September 1950. In 1933 and 1934, Pace subsequently took advantage of the opportunity to have several of these light works performed at a concert held at Bonaci's Café de Luxe in Sliema:[45] *Lonely Brook*, Op. 44 (1934), *Concert Polonaise*, Op. 47

[44] Nel Crepuscolo was printed by Lux Press, L'Isola Edizioni in 1934. According to Azzopardi Caffari, the soprano's name was written as Ms. J. Bonnici on the concert programme – without any indication of her first name.
[45] *Lonely Brook* – 14 April 1934; *Concert Polonaise* – 5 May 1934; *Chant Nocturne* – 3 May 1933.

(1934) and *Chant Nocturne*, Op. 48 (1933). The latter two works were particularly difficult and were composed specifically for Paul Carabott (a cellist) who performed them at this venue.[46]

Very little information is available about Pace's personal life during this decade. Although it has been stated in some publications that Pace remained a bachelor, my research at the Public Registry in Valletta revealed that at the age of thirty Pace married thirty-four year old Catherine (*née* Borg) from Gzira.[47] The wedding took place at Gzira Parish Church on 13 December 1936, witnessed by Arthur Pace[48] and Romeo Barbara.[49] The wedding ceremony was conducted by Reverend C. Manchè, parish priest of Gzira.

2.4 The War Years

Malta... that unsinkable aircraft carrier.

Winston Churchill[50]

Malta was particularly badly affected by the hostilities of World War II, as it occupied a position of strategic importance in the Mediterranean. The island was an important British naval and submarine base which the British employed to launch attacks on Axis naval forces, and also served as a listening post for intercepting German radio messages. Henry Frendo explains that: 'Between June 1940, when Italy joined the Axis powers, to September 1943, when the tide of war turned decisively in favour of the Allies after the

[46] For information, see de Gabriele and Caffari, *Carmelo Pace, A Maltese Composer, Thematic, Annotated and Illustrated Catalogue of Works.*

[47] The marriage was registered on the 5 January 1937. The marriage certificate was issued and stamped by the Public Registry Office – Malta, and certified by the Ministry of Foreign Affairs, Valletta on the 24 February 2014. The certificate was signed by the senior clerk – Sharon J. Micallef, and by the legalisation officer – Paul Radmilli.

[48] A 29-year-old bandsman, born in Valletta, and resident in Valletta. Arthur Pace is Carmelo Pace's brother.

[49] A 38-year-old clerk with the R.A.F, born in Cospicua and resident in Paola.

[50] Dennis Castillo, *The Maltese Cross: A Strategic History of Malta*, (Westport, CT: Praeger Security International, 2006), 147.

North African campaigns and the surrender of the Italian fleet in Maltese waters, the Maltese islands were under continuous bombardment.'[51]

Unsurprisingly, these events greatly disrupted Pace's professional life, just as there were encouraging signs of the wider growth of his reputation. According to Azzopardi Caffari, a letter was sent to Pace by the Empire Music Director Mr. Eric Fogg, dated 22 February 1939, to have *Calliope* (the score of which has since been lost) performed on 11 April 1939 at 10pm GMT by the Empire Orchestra, in a radio broadcast transmission by the BBC.[52] The second performance of *Calliope* was held on 18 June 1934 at the Royal Opera House, and was conducted by Maestro Mario Cirillo (1891-1955)[53]. In 1940, Pace managed to complete a Piano Concerto in D minor, a thirty-minute work cast in three movements, and in a late Romantic idiom—but this could only be performed in 1946, after the war had ended.[54] After this, however, Pace stopped composing for four years, having no time for creative work. Upon the outbreak of war, Pace was appointed the supervisor of a shelter in Valletta, where he was in charge of about six hundred homeless refugees. Later, he was assigned duties as a civilian clerk with the Royal Air Force, deciphering aeroplane movement codes—a highly secret activity.[55] Pace was permanently stationed in Valletta, where aerial attacks were constant. During one air-raid, Pace very nearly lost his life after stubbornly refusing to leave his office—the building was hit by a bomb shortly after he had eventually left the place. Pace and his wife also lost their house in a bombing raid, and Pace apparently lost all of his personal papers and effects as a result, including many musical manuscripts. Subsequently, they moved to Sliema, a small town on the north-east coast of Malta, where Pace continued to teach for more than fifty years.[56]

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[51] Henry Frendo, *Europe and Empire, Cultural, Politics and Identity in Malta and the Mediterranean (1912-1946)*, (Malta: Midsea Books Ltd., 2012), 405.

[52] According to Azzopardi Caffari, during a telephone interview, the work *Calliope* could not be traced and is not noted in Pace's illustrated catalogue of works.

[53] Schiavone, *Dictionary of Maltese Biographies*, Vol. I, 592. Born in Valletta, Malta, Cirillo studied violin and harmony under his father Angelo Cirillo and Mro. E. Gilet. Cirillo founded the Amateur Musical Society from among his own pupils, and was director of the Malta Lyric Company. He also conducted the Citta di Roma operetta company in Malta and abroad. Cirillo composed several works, such as symphonic poems, intermezzos, two three-act operettas, and two operas.

[54] de Gabriele and Caffari, *Carmelo Pace, A Maltese Composer, Thematic, Annotated and Illustrated Catalogue of Works*, 107. The concerto was performed by the leading Maltese pianist Bice Mizzi Vassallo, with Francesco Bellizzi conducting, at a concert given at the British Institute in Valletta on 18 October 1946.

[55] Joe Julian Farrugia, *'Ulied is-Seklu l-Ieħor'* [Children of the Previous Century], *It-Torca*, August 24, 2003, http://www.torca.com.mt/Archives.php?ID1='Features'&ID2=24689 – [Accessed 15 January 2012].

[56] Ibid.,

Pace's musical activities during the war seem to have been confined to conducting a small orchestra of refugees and teaching music after office hours at the Command School of Education in Valletta.[57] Towards the end of the Second World War, Pace was able to resume composing, completing several works in rapid succession in 1944. The first of these scores was *Sextet in C - Suite de Concert*, a fifteen minute work in four movements, which was premiered at the British Institute in Valletta on 24 November 1944. Next was the Piano Concerto No. 2 (1944), a bravura work cast in one movement and one of Pace's most ambitious concertante works but one which had to wait fifty-two years to be performed (this work will be considered in detail in Chapter IV). The third was the *Innu ta' L-Istudenti Universitarji* (Hymn for University Students) a short piece in G major which won first prize in a competition to determine an official hymn for the University of Malta.[58]

2.5 Consolidation of Reputation

After the war, Pace re-established his routine of professional composing and teaching, from which he made a living up to the time of his death in 1993. In his remaining 48 years of life, he continued to compose prolifically, making contributions to all major genres, including the symphony and concerto, opera, chamber music, choral works, keyboard music, songs, and writing a great deal of music of various types. His catalogue of compositions would eventually run to over 500 works.

His output continued to be notable for its remarkable stylistic heterogeneity. Four principal stylistic directions can be identified. First, there is a sizeable corpus of sacred and liturgical music, much of it (though not all) written in a conventional tonal idiom. There were essentially two factors that shaped the nature of these works—the fact that they had to be written for amateur forces, which placed severe limits on the kinds of technical challenges that it would be feasible for them to surmount; and also the stylistic constraints imposed by the Catholic Church. In later years, however, the style of some of these pieces becomes somewhat more adventurous—as will be discussed in Chapter VI.

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[57] Ibid.,

[58] de Gabriele and Caffari, 'C*armelo Pace, A Maltese Composer, Thematic, Annotated and Illustrated Catalogue of Works*,' 369. *Innu ta' L-Istudenti Universitarji* (Hymn for University Students) was premiered on 21 January 1945, during the Annual University Concert.

Secondly, there is a considerable quantity of small-scale instrumental compositions written for amateurs and students to perform: such as songs, piano pieces and instrumental duos, as well as lighter works for small orchestras and bands. These compositions are also couched in a tonal idiom that displays clear continuities with nineteenth-century practices in the nature of the melodic material, harmonic language, and handling of sonority and texture. As will be discussed in the later chapters, the style and character of works such as the short piano pieces has much in common with that of piano miniatures by contemporary British composers such as John Ireland, Arnold Bax, and E. J. Moeran, although being somewhat less adventurous; while the idioms of the lighter orchestral works and pieces for band often recalls those of contemporary British light music.

A third stylistic tendency is manifest in works that consist of arrangements of Maltese folk music or in which this forms the basis of the musical material. These cover a range that runs from simple sets of variations on folk tunes to more extended works which continue a Romantic tradition deriving from the Liszt Hungarian Rhapsodies for piano (a number of other twentieth-century composers formulated similar works in this vein: one thinks, for example, of Kodály's *Dances of Galanta* or Enescu's Rumanian Rhapsodies.) Interestingly, Pace continued to compose such pieces into the 1970s and 80s, at a time when the neo-nationalist trend in twentieth-century composition had long passed. A good example of the simplest variety of folksong-inspired works in Pace's output is *Variation on a Maltese Air* (1975), a three-minute miniature for piano consisting of a theme and five variations (see **Figs. 5-7**). As can be seen from the musical example below, which shows the theme and first two variations, Pace's compositional technique in such works differs little from the early nineteenth-century models that constituted its source. The piano writing is reminiscent of composers such as Chopin and Mendelssohn, and the variations consist of ever-more elaborate keyboard figurations imposed on a harmonic structure closely based on the original presentation of the theme.

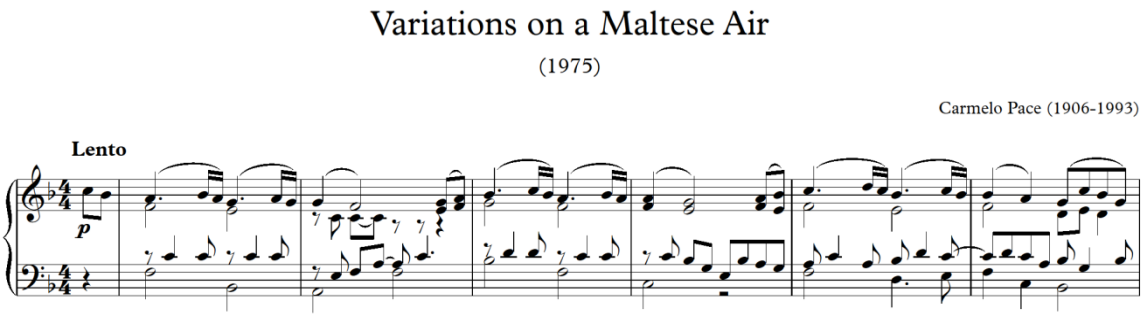

Figure 5: *Variations on a Maltese Air* (1975), opening theme, bars 1-6[59]

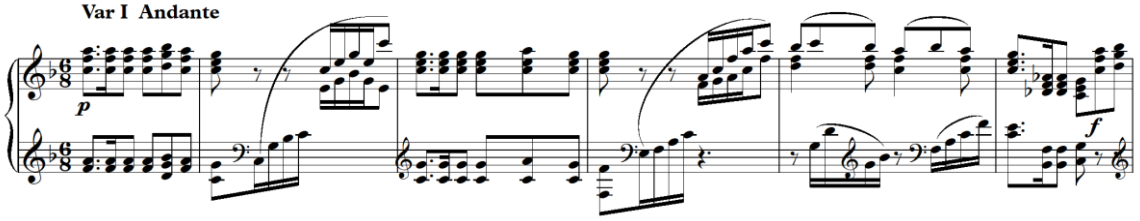

Figure 6: First Variation

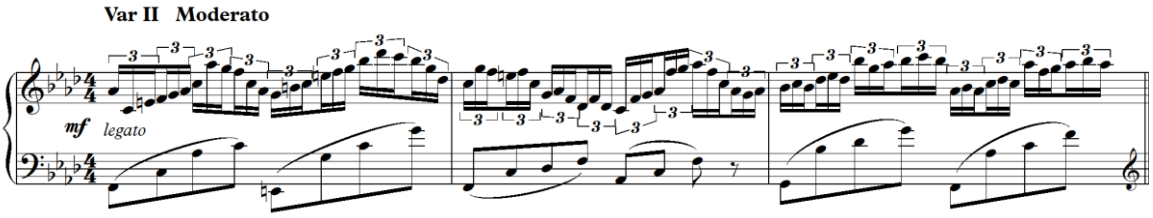

Figure 7: Second Variation

An example of the more extended works in this category is furnished by a score entitled *Selection of Maltese Traditional Tunes* a six-minute composition for chamber orchestra and two-part choir which was written in 1978 for the Young People's Orchestra of Malta (see **Fig. 8**). The conservatism of the musical idiom employed by Pace is striking, as can be seen from the opening bars of the piece, with its simple diatonic harmonies, vocal lines doubled in thirds, and conventional arpeggiated accompaniment figurations such as abound in a Bellini or Donizetti opera.

[59] Manuscript Number 2671

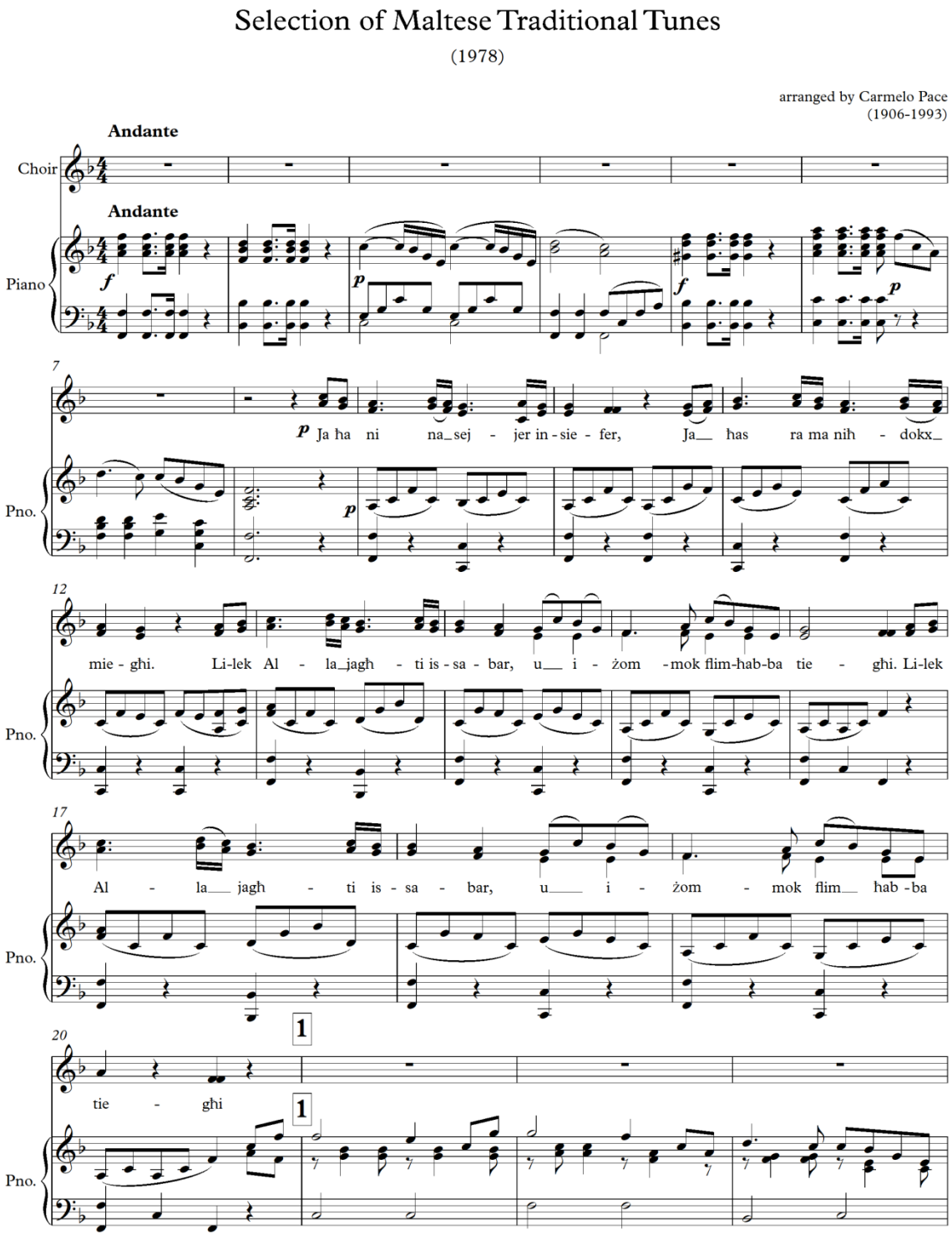

Figure 8: ***Selection of Maltese Traditional Tunes*** **(1978), bars 1-23**[60]

The final stylistic trend, which is undoubtedly the most interesting from a purely artistic point of view, is a corpus of works written in a post-tonal idiom. The nature of Pace's post-tonal language will be elucidated more fully in subsequent chapters, especially in the

[60] Manuscript Number 2770

detailed analyses of Piano Sonata No. 2 in Chapter IV and String Quartet No. 7 in Chapter V, which have been singled out for special attention as representative works. For the moment, it will suffice to say that this harmonic language is very individual, and is not obviously indebted to that of any other contemporary composer. Although frequently very dissonant, it can seldom be considered atonal. It retains residual tonal and sometimes modal references, often employing chord formations that recall those of common practice harmony, though handled in an unorthodox manner. The dissonances often seem to arise from the interplay of highly independent contrapuntal lines, often suggesting a background framework of polytonality. Apart from their harmonic language, these works are also generally notable for their abandonment of conventional formal structures such as sonata form. Pace's formal schemes in these compositions defy easy categorisation, often consisting of a series of sections that contrast in texture and tempo, but which are linked to some extent by motivic cross-references and shared musical material, or common harmonic sonorities. These connections are sometimes extremely subtle and elusive; the music unfolds in a manner giving the impression of a continuous improvisation, in the course of which the musical material undergoes continuous transformation and development. In other respects, however, Pace's musical language even in these works remains conservative to a degree that is perhaps surprising: they seldom exhibit rhythmic complexity, and are generally unadventurous in the treatment of texture and sonority.

Unfortunately, as has previously been mentioned, virtually no information is available concerning the extent of Pace's awareness of contemporary musical developments, or the influences that may have stimulated him to develop his own post-tonal language. This language remains remarkably consistent over the course of Pace's entire career and does not undergo significant change at any point: the style of the later post-tonal works is essentially indistinguishable from that of his first post-tonal compositions of the 1930s—which is in itself curious. Pace never experimented with serialism, or responded to the influence of the various avant-garde styles that came to the fore internationally after World War II.

According to Azzopardi Caffari, Pace only travelled abroad on a few occasions over the course of his entire life, and thus had virtually no opportunity to attend musical performances outside Malta. His only access to performances of new music was by listening to radio broadcasts. Nor does he appear to have any significant degree of personal contact with contemporary composers based abroad. It would seem that Pace's

interest in contemporary musical developments outside Malta did not actually extend very far. In a personal interview with Georgette Caffari, she observed that, 'Pace always wanted to be original in his music which he produced, and he never wanted to copy other composer's styles and material.'[61] As a result of this 'anxiety of influence'[62] (to use Harold Bloom's celebrated phrase), Pace scarcely listened to recorded music at all and possessed very few recordings or scores of his own. He only owned a 78rpm disc player of the portable horn type with a spring driven motor and never upgraded his equipment. In an interview with Ann Agnes Mousu, Pace claimed that he favoured technical innovation and progress and admired the work of such composers as Stravinsky, Bartók, Britten, and Respighi, but was not inclined to engage in what he described as exaggerated experiments and gimmicks that he considered manifest in much new music.[63]

According to Georgette Caffari, in his post-tonal works, Pace wanted to demonstrate to his Maltese audience, such as it was, that he was capable of composing music of this nature.[64] However, the simple fact was that an audience for 'advanced' music was virtually non-existent in Malta. As a result, a large proportion of Pace's post-tonal compositions were never performed, and have remained unheard to this day, even works for comparatively modest forces such as the chamber works. As was discussed in Chapter 1, this situation was caused by a number of related factors, principally, the dearth of professional performing groups on the island, the underdeveloped state of musical infrastructures, and the conservative musical tastes of Maltese audiences. Pace seemed content to compose these scores in what amounted to a cultural vacuum, in full knowledge that he might never secure a performance of them. Moreover, he seems to have made little effort to secure performances elsewhere. Such a degree of self-containment and lack of ambition is surely remarkable, and it is difficult to think of a major national figure composing in any other country who would have been willing to endure the lack of wider recognition to which Pace condemned himself by remaining to live in Malta.

Given these circumstances, the establishment of the Malta Cultural Institute in 1949 was of enormous significance for Pace, as it provided one of the very few regular platforms for much of his work to be heard. Pace was very closely involved in the organisation's

[61] Interview with author on 5 November 2007 – Pace's friend and colleague - Georgette Caffari.
[62] See Harold Bloom, *The Anxiety of Influence: A Theory of Poetry*, (US: Oxford University Press, 1997).
[63] Mousu, *The Compositions of Maestro Carmelo Pace and the Literature about him,* 8.
[64] Interview with author on 5 November 2007 – Georgette Caffari.

activities from the very outset. In 1948, Pace was approached by the founder of the MCI, Gaston Tonna Barthet, who asked him to organise monthly concerts, and to form and conduct an orchestra.[65] The aims of the organisation with regards to musical activities were threefold: first, to vitalise local musical culture, drawing on the talents of established local and foreign singers, instrumentalists, and choirs; secondly, to showcase the talents of local young musicians; and thirdly, to put on monthly concerts during the cultural season. Pace duly conducted the local Mozart Amateur String Orchestra in the augural concert which took place on 15 February 1949 at the Hotel Phoenicia. One of his own works, the *Polonaise* of 1930, to which allusion has been made above, was included in the programme. Thereafter, Pace served as musical advisor and organiser of the MCI concert series until 1987, as well as participating as both a violist and a conductor in its concerts. Moreover, his own chamber and instrumental compositions featured relatively frequently in the programmes.[66]

Pace was generally recognised as a figure of central importance in Maltese musical life, and his distinguished cultural contribution as a composer, teacher, and organiser was acknowledged by a series of awards.[67] In 1964, Pace was awarded a knighthood by the Order of St. John, and in 1966, he was presented with a gold medal by the Malta Society of Arts, Manufactures and Commerce. In the same year, Pace was elected an honorary member of the Society as a token of gratitude for his work for the Chorus Melitensis, a leading Maltese choir which was conducted by Pace's colleague Joseph Sammut. Other awards followed, such as the Malta Gold Medal of Merit by the Confederation of Civic Councils in 1971.[68]

Throughout this period, Pace also received a considerable number of prizes for works that he had entered in composition competitions, both national and international. For four consecutive years between 1955 and 1958, Pace was awarded first prize in a composition competition organised by the international broadcasting network Rediffusion, which had been established in Britain in 1933 and which subsequently expanded its activities worldwide (a Maltese division was set up in 1935[69]). He also obtained two prizes in chamber music competitions held under the auspices of the Performing Rights Society of London; the first in 1962 (for his *Quartetto lirico* for piano quartet) and the second in

[65] Mousu, *The Compositions of Maestro Carmelo Pace and the Literature about him,* 7.
[66] The concerts in which Pace participated are documented on Pace's illustrated catalogue of works.
[67] Ibid: xvii.
[68] Ibid.,
[69] Rediffusion (Malta) Ltd., - http://www.rediffusion.info/Malta/ - [Accessed 12 January 2014].

1972 (for his Piano Quartet of 1969). He also won first and second prizes in a chamber music competition organised by the Manoel Theatre in 1975.[70]

There were some other modest signs of wider international interest in his music at this period, as evidenced by occasional foreign performances. The most notable of these was perhaps the premiere of the symphonic poem *Jubilamus* by the Kyoto City Symphony Orchestra under the baton of the distinguished Maltese conductor Joseph Sammut on the 29 May 1970, on the occasion of Malta's National Day at the Osaka Expo'70 in Japan. *Jubilamus* was intended to commemorate the four hundredth anniversary of the foundation of the Maltese capital city Valletta. Written in one movement, the work is cast in four sections, each of which depicts episodes in Maltese history or aspects of the Maltese national character. They are respectively entitled *Faith*, an allusion to the early history of religious persecution on the island, *Struggle*, depicting liberation from foreign rule, *Hope*, evoking the religious faith of the Maltese, and *Triumph*, celebrating the attainment of Maltese independence.[71]

Pace remained steadily productive as a composer, and there was no sign that his creative activity might diminish with advancing age. Indeed, the 1960s and 1970s saw the realisation of some of his most ambitious works. Notable achievements from this period include the Second Symphony (1966), one of his most important orchestral works which will be considered in detail in Chapter 3, as well as a series of full-length operas. It would appear that Pace had long-standing ambitions to write for the operatic stage, though he had to wait until comparatively late in life for these to be fully realised. In the 1950s, he wrote in close succession two so-called 'sacred dramas', the three-act *La Predestinata* (1954), written to commemorate the centenary of the promulgation of the Dogma of the Immaculate Conception and the institution of the Feast of the Regality of the Blessed Virgin, and *Il natale di Cristo* (1955), composed to an Italian libretto by the local writer Vincenzo Maria Pellegrini (1911-1997). As the choice of subject matter of these works would suggest, they reflect the composer's devout Catholicism. The responses to these works in the local press were generally enthusiastic, but are also rather revealing of the provincial and unsophisticated nature of Maltese cultural life at the period. An extract from a letter to the Editor of the *Times of Malta* by Victor Cauchi which appeared

[70] de Gabriele and Caffari, *Carmelo Pace, A Maltese Composer, Thematic, Annotated and Illustrated Catalogue of Works*, xxix. The adjudicator for the latter two competitions was the English organist and composer William Lloyd Webber.
[71] Ibid: 170-171.

subsequent to three performances of *La Predestinata* at the Radio City Opera House between 31 May and 2 June 1956 is representative:

> the author has produced a colossal work, perhaps unique intellectually. It one takes into full consideration the well-adaptable *mise-en-scene*, the impeccable portrayals of the actors, and the participation of the choir, so perfectly tuned, Notary Pellegrini's production is an innovation of its kind, rarely a subject attempted with such precision, and, quite the opposite to the long-standing practice in opera performance, of the inevitable presence of the orchestra and singers. The play deserves special merit, both for its artistic presentation, accompanied with such brilliant human charm and glittering garments. All this compels the writer, being an old actor, to express publicly warm feelings for that which stands the highest among the "Belle Arti" – the Dramatic Arts. Undoubtedly, laurels of merit should go to Messrs Carlo Bisazza, E.V. Cremona and Maestro Car. Pace who had a great say in the presentation of "*La Predestinata*."[72]

Nevertheless, Pace evidently found the reception of these works sufficiently encouraging to venture writing a series of secular stage works. It is notable that all four of the operas that Pace composed between 1965 and 1976 (a projected fifth opera on the life of St Francis of Assisi was never completed) are based on Maltese subject matter, either episodes in Maltese history, or Maltese literature or mythology. When asked by Ann Anges Mousu why he had chosen to write operas on Maltese subjects, Pace replied:

> I have followed the example of Russian composers who are inclined to give prominence to national themes and also because of my inner sense of patriotism. The themes chosen gave me the opportunity of expressing with my music vivid and dramatic situations of human passions and conflicts, such as love, hate and war, in their proper background of scenery and costumes.[73]

To judge from this, Pace regarded himself as continuing in the traditions of Romantic nationalism in countries such as Russia and Bohemia, where composers based operas 'on folklore or upon events of national significance with nationally important personages.'[74]

As shall be discussed in Chapter 7, Pace's compositional approach to the genre of opera was surprisingly traditional and conservative, there is little evidence of any impulse to experiment or to depart from standard nineteenth-century schemes of formal organisation.

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[72] Victor Cauchi, *Pellegrini's "La Predestinata", Times of Malta*, 29 March 1955, 11.
[73] Mousu, *The Compositions of Maestro Carmelo Pace and the Literature about him,* 6.
[74] Milo Wold et. al., *An Outline History of Western Music*, 9th ed., (Boston, Massachusetts: WCB McGraw-Hill, 1998), 147.

In essence, all four operas are 'number operas', comprising sequences of arias, ensembles, and choruses such are found in stage works by Bellini, Donizetti, or Verdi. It is notable that the compositional idiom of the first two operas, *Caterina Desguanez* (1965) and *I Martiri* (1967) is very conservative indeed, and was almost certainly calculated to be as accessible as possible to Maltese audiences, whose experience of listening to opera, as the programme index of the Manoel Theatre attests, was largely confined to staple works of the nineteenth-century Italian repertoire.[75] (In an interview, Pace informed Ann Agnes Mousu that he 'could have been influenced by the Italian operatic style'.[76]) And although Pace employed a post-tonal idiom in the later two operas, *Angelica* (1973) and *Ipogeana* (1976), his approach remains comparatively unadventurous: one contemporary commentator described it as a 'traditional style of music that suits the general Maltese audience well',[77] commenting with evident approbation that Pace avoided 'modern experiments.'[78] Notwithstanding the conservatism of their musical language, Pace's operas aroused little enthusiasm among local audiences, as was noted in the previous chapter—despite the fact that they were performed by the finest local singers (including the mezzo-soprano Marie Therese Vassallo under the direction of the eminent conductor Joseph Sammut. Vassallo and Sammut both observed in personal interviews that Pace's operas were still considered too 'modern', and found insufficiently dramatic.[79]

In the mid 1970s, Pace began to give thought to ensuring the preservation of his musical manuscripts—a matter of considerable importance in view of the fact that there was no contemporary music archive in Malta, and very little of his work had been published. A feasible method of doing this presented itself when he heard about a project which commenced in 1973 to microfilm the archival holdings of Mdina Cathedral, which housed a remarkable collection of materials (including manuscripts and rare books), some of them dating to the twelfth century. This venture was overseen by Canon John Azzopardi, and undertaken in collaboration with the Hill Monastic Manuscript Library of

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[75] For details of operatic performances in Malta, see Miceli, Alfred G., *L-Istorja ta' L-Opra f'Malta (1866-2000)* [The History of the Opera in Malta (1866-2000)], (Malta: Pin Independent Publications Limited, 2001). The programme index of operatic performances at the Manoel Theatre details all the concerts held at the theatre since 1960. The index was provided by the secretary of the Manoel Theatre, collected in date order, and noted on the theatre's computer.

[76] Mousu, *The Compositions of Maestro Caremlo Pace and the Literature about him,* 7.

[77] de Gabriele and Caffari, *Carmelo Pace, A Maltese Composer, Thematic, Annotated and Illustrated Catalogue of Works*, xvi.

[78] Ibid: xvi.

[79] Interview with author on 15 July 2012 – mezzo-soprano Marie Therese Vassalo. Interview with author on 16 July 2012 – Maestro Joseph Sammut.

St John's University, Minnesota, in the United States.[80] In 1974-1975, Pace entered into discussions with Azzopardi about the possibility of microfilming his musical manuscripts. Azzopardi was very supportive of the idea, as was Georgette Caffari[81], who made a substantial donation towards the costs involved to supplement the funds provided by the Cathedral for the enterprise. All of Pace's compositions were microfilmed, starting with his four operas. In December 1985 Pace donated all of his musical manuscripts to Imdina Archives, where they are still housed.

To celebrate Pace's eightieth birthday, an exhibition of his musical manuscripts and memorabilia was organised at the Cathedral Museum of Mdina on 23 June 1986, preceded by a vocal concert at the Cathedral Church of Mdina – (see **Appendix 5).** Azzopardi gave a formal speech in Pace's honour at the concert, where according to the Maltese Times he 'summarised Pace's importance as composer and teacher. Describing him as a first rate exponent of his art, Pace was also the first of our composers to tap the Maltese musical folk idiom which he utilised in some of his works.'[82] The text of this speech was subsequently published on *Leħen is-Sewwa*[83] on 23 June 1986. In conjunction with the exhibition, an illustrated booklet titled *Exhibition of the Works and Career of Carmelo Pace on his 80th Birthday* was produced, it contained a biographical sketch of Pace's career and his contribution to Maltese cultural life, as well as information about his music and the project to microfilm his musical manuscripts.[84] The booklet was sponsored by the Russian Grand Priory of Malta and Europe and by the Sovereign Military and Hospitaller Order of St. John of Jerusalem, also known as the Knights Hospitaller.[85] The musicologist Joseph Vella Bondin marked this event with an extended

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[80] Charles Farrugia (ed), *Guardians of Memory*, in *A Microfilming Project by the Benedictines of Minnesota of Malta* by Rev. Mons. John Azzopardi, (Malta: The National Archives of Malta, 2008), 353-390.

[81] Georgette Caffari (1913-2009) was a close friend of Pace, who took great care in preserving and promoting Pace's works.

[82] Albert G. Storace, *Celebrating Carmelo Pace's 80th Birthday, The Times*, 28 June 1986, 10.

[83] Joe C. Cordina, *Leħen is-Sewwa* [The Voice of Truth] *Times of Malta,* 11 October 2008. *Leħen is-Sewwa* is a Catholic weekly newspaper, written in Maltese, organised by the ecclesiastical authorities was first published on 1 September 1928 with Canon Enrico Bonnici as its first editor - http://www.timesofmalta.com/articles/view/20081011/letters/church-newspaper-lehen-is-sewwa-80-years-in-service-of-the-truth.228360 - [Accessed 20 February 2014].

[84] Unfortunately, there is no information about the publication of this booklet. The front cover and concert programme are illustrated on Pace's catalogue: de Gabriele and Caffari, *Carmelo Pace, A Maltese Composer, Thematic, Annotated and Illustrated Catalogue of Works*, 400-401.

[85] Helen Nicholson, *The Knights Hospitaller,* (England, Woodbridge: Boydell Press, 2001), 116. 'The Hospitallers arrived on Malta in 1530 at a low point in their history. Malta in 1530 reflected culturally its past domination by the Muslims (who conquered the island in 830) and by the kingdom of Sicily (Roger II, Norman king of Sicily, had conquered it in 1127). As a dependency of Sicily it had passed into the Aragonese orbit in 1282 following the revolt of the Sicilian Vespers (1282), and so in 1516 to the hands of Charles, soon to be Holy Roman Emperor.'

feature article on the composer in the *Times of Malta*.[86] In the same year, Pace was presented with the Phoenicia Award[87] (in the Cultural Division category). According to Azzopardi Caffari,[88] the Phoenicia Award was a prestigious award which was normally given by the President of Malta, then her Excellency Agatha Barbara (1923-2002).[89]

In spite of his advanced age, Pace remained remarkably productive. In 1986 alone, he produced three substantial choral works. The cantata *Sejħa*[90], written for four mixed voices, tenor solo and chamber orchestra, based on texts by the eminent Maltese poet Dun Karm Psaila (1871-1961) which was 'dedicated to the Archbishop of Malta Joseph Mercieca on the occasion of the concert-exhibition of the works and career of the composer on his 80th birthday.'[91] Although the work was presented in 1986, the cantata was premiered at St. John's Co-Cathedral a year after, on the 26 March 1987, with the participation of Joe Huber (b.1946)[92] (tenor solo), the Collegium Musicum Choir and orchestra.[93] In addition to writing an oratorio *Alter Christus*, based on the life of St Francis of Assisi, he had a second oratorio *Sultana tal-Vittorji* premiered at a concert given at St. John's Cathedral in Valletta on 5 November 1986, which was sponsored by the Cultural Division of the Ministry of Foreign Affairs, Culture and Youth and a number of local firms. There were also welcome signs of a revival of interest in his earlier work, as when the long-delayed premiere of Piano Concerto No. 2 (1944) was given on 24 May 1996, commemorating the third anniversary of Pace's death. Albert Storace highly praised the Maltese pianist Natasha Chircop (b.1968). In August 1989, Pace used his life's savings to establish a foundation to promote his work which is named: Foundation for the Promotion of the Music of Carmelo Pace.[94] Among the activities undertaken by the foundation was the organisation of a biennial concert at which his music would be performed, and in 2006 a larger scale concert was organised in order to suitably mark the

[86] Joseph Vella Bondin, *Carmelo Pace – an established composer*, *The Times*, 23 June 1986, 11.
[87] de Gabriele and Caffari, *Carmelo Pace, A Maltese Composer, Thematic, Annotated and Illustrated Catalogue of Works*, xvii and xxi.
[88] Interview with author on 20 January 2014 – Ronald Azzopardi Caffari.
[89] Schiavone, *Dictionary of Maltese Biographies*, Vol. 1, 173-174.
[90] de Gabriele and Caffari, *Carmelo Pace, A Maltese Composer, Thematic, Annotated and Illustrated Catalogue of Works*, 71.
[91] Joseph Vella Bondin, *Carmelo Pace – an established composer*, *The Times*, 23 June 1986, 11.
[92] Schiavone, *Dictionary of Maltese Biographies*, Vol. 1I, 1005.
[93] de Gabriele and Caffari, *Carmelo Pace, A Maltese Composer, Thematic, Annotated and Illustrated Catalogue of Works*, 72.
[94] Interview with author on 25 February 2014 – Mons. John Azzopardi According to Mons John Azzopardi, at the time of writing Pace's foundation is currently in financial difficulty as it was originally established in sterling money, and thus, due to fluctuations in international currencies, there is not currently enough capital to finance another concert.

composer's centenary.[95]

In the final years of his life, Pace continued to teach and compose at his private residence in Sliema. His honoured position in Maltese musical life is attested to be the fact that six months prior to his death, a special concert was organised in his honour on 24 November 1992 at which the tone-poem *Jubilamus*, Symphony No. 2, and the Concerto for Clarinet and Chamber Orchestra were performed, with the notable Maltese clarinettist Freddie Mizzi as soloist in the latter, conducted by Maestro Joseph Sammut. A feature that appeared in *The Sunday Times* of Malta two days in advance of the event acknowledged Pace's lifetime devotion to music and his enormous contribution as a teacher.[96] The following month, Pace was awarded the National Order of Merit on 13 December 1992 by the President of Malta, Dr Vincent Tabone.

In the late spring of 1993, Pace suddenly fell ill with pneumonia and died on 20 May 1993 at St. Luke's Hospital, Pietà, Malta at the age of 86 – (see **Appendix 1)**.[97] His final composition, a miniature for flute (untitled), had been completed only shortly before. The obituary that appeared the following day in *The Times* paid handsome tribute to Pace's achievement, acknowledging his historical significance as the first Maltese composer to make such an extensive and many-sided creative contribution, including works in major genres such as the symphony and the ballet.[98] An impressive memorial concert dedicated to Pace's music, sponsored by the Carmelo Pace Foundation and organised by the committee of the Imdina Cathedral Museum, was given at Imdina Cathedral on May 1997.[99]. Two choirs participated in the event: the *Gaulitanus* choir from Gozo and the *Kantorei Grossflottbek* from Hamburg, conducted by Colin Attard.[100] The programme featured *Bernardette*, a tone poem dating from 1946, a vocal work *It-Triq* (The Road) for soprano and orchestra, written in 1974, the first performances of *Elegie* (1960) for strings and harp, and the Easter cantata *The Eternal Triumph* (1966), in which both choirs participated.

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[95] Unknown author, *Carmelo Pace birth centenary concert at Manoel, The Sunday Times,* 28 May 2006, 67.
[96] Maria Ghirlando, *An evening with Carmelo Pace*, *The Sunday Times*, 22 November 1992, 27.
[97] Pace's death was registered on the 10 June 1993. The death certificate was issued and stamped by the Public Registry Office – Malta, and certified by the Ministry of Foreign Affairs, Valletta on the 24 February 2014. The certificate was signed by the senior clerk – Sharon J. Micallef, and by the legalisation officer – Paul Radmilli. A documentary typed by Pace himself is presented in **Appendix 1**, given to the author by Georgette Caffari on 5 November 2007.
[98] Joseph Vella Bondin, *Leading music composer dies, The Times*, 21 May 1993, 48.
[99] Unfortunately, the music critic Albert Storace did not indicate when the concert was held, and neither did he mention which orchestra participated in the concert.
[100] http://leone.org.mt/pages/singledetail.asp?m=283 – [Accessed 20 August 2012].

To commemorate the first anniversary of his death, Joseph Vella Bondin contributed a major article in *The Sunday Times* of Malta on 22 May 1994, in which he reflected on the significance of Pace's life and work for Maltese music.[101] Vella Bondin would subsequently do much to preserve Pace's memory through his scholarly activities, as would Marcel de Gabriele. The latter performed a major service by producing an annotated catalogue of Pace's compositions, which is an invaluable resource for other scholars. Vella Bondin has paid eloquent homage to his former colleague's artistic integrity and single-minded devotion to his art:

> [Pace's] 500-odd compositions form an astonishingly large, rarely realised oeuvre which, without doubt, makes him the most versatile and prolific native musical talent Malta has known.[102]

[101] Joseph Vella Bondin, *Carmelo Pace: A life in music*, *The Sunday Times Malta*, 22 May 1994, 33.
[102] Ibid.,

Chapter 3

Orchestral and Concertante Works

Orchestral and Concertante Works

3.1 Introduction

Orchestral works comprise a large portion of Pace's extensive *oeuvre*, ranging from symphonies and concertos that are serious in import to small-scale light orchestral works. This chapter has two aims. The first is to survey Pace's creative contribution to these genres in order to provide an overview of this aspect of his output. The second to give an account of the compositional approaches in evidence by discussing representative works in detail, and to contextualise these in relation to both nineteenth-century traditions and wider twentieth-century stylistic trends.

As a composer of orchestral works, Pace is particularly significant in a Maltese context, as he was the first native composer to write so extensively for the medium. Of the Maltese composers from earlier historical eras, only two wrote orchestral works of any significance: Francesco Azopardi (1748-1809), whose output includes two Sinfonias (composed in 1797 and 1799 respectively); and Paolino Vassallo (1856-1923), whose catalogue of works contains six short orchestral works. Pace's first symphony, the *Symphonie dramatique*, which dates from 1931, is consequently the first large-scale orchestral work of significance by a Maltese composer. Pace is thus a figure of seminal importance in the development of the Maltese orchestral literature, whose work was foundational for the creative activities of a younger generation of Maltese symphonists such as Charles Camilleri (1931-2009) and Joseph Vella (b. 1942). both of these composers' outputs also contain substantial quantities of orchestral works: Camilleri wrote three symphonies and concertos for several instruments (including piano, organ, cello, and clarinet); while Vella has written five symphonies to date as well as concertante works.[1]

[1] For a full list of Vella's orchestral and concertante works, see http://www.josephvella.com.mt/catalogue-of-works/ - [Accessed 15 January 2014].

3.2 Pace's symphonies: general technical and stylistic considerations

Pace composed two symphonies, the first of which, the *Symphonie dramatique*, as previously mentioned, dates to 1931. Symphony No. 2 was completed thirty-five years later in 1966. In the present section, I would like to discuss some general technical and stylistic features of these scores, as well as Pace's conception of the symphony itself.

In the absence of any surviving documentation, it is difficult to pinpoint precise influences on Pace's approach to the symphony, whether deriving from earlier symphonic traditions, or from the practices of his contemporaries. One is consequently left in the position of having to form an impression of Pace's conception of the genre from internal evidence gathered from the scores alone. Like most symphonists of the nineteenth and twentieth centuries, Pace clearly saw the symphony as a genre that was essentially serious in nature, taking as his starting point a conception of the symphony that derived from Beethoven and which was elaborated by Romantic critics such as E. T. A Hoffmann.[2] However, the style and compositional approach of both of his symphonies defies easy categorisation, as on the face of it, their formal organisation and certain aspects of their musical language—especially their harmonic language—bears little obvious resemblance either to nineteenth-century models or to the symphonies of Pace's twentieth-century contemporaries. Both are cast in three movements, with a central slow movement framed by two outer movements that are faster in tempo. This three-movement design has notable precedents in the nineteenth century (such as César Franck's Symphony in D minor[3]) and was also adopted by some twentieth-century composers (Arnold Bax[4] and Nikolai Miaskovsky,[5] for example, both favoured it). There, however, the similarities end. The form of each of the three movements in Pace's symphonies does not conform to any traditional mode of organisation such as sonata form. Rather, each movement is composed in a succession of sections which are generally contrasting in tempo and in character, and which may be linked to some extent by motivic and thematic connections in between movements.

[2] For a discussion, see Mark Evan Bonds, *Music as Thought: Listening to the Symphony in the Age of Beethoven*, (Princeton, NJ: Princeton University Press, 2006).
[3] For a discussion, see Oilin L. Downes, *Symphonic Masterpieces*, (New York: The Dial Press, 1935), 150-161.
[4] For a discussion, see Graham Parlett, *A Catalogue of the Works of Sir Arnold Bax*, (Oxford: Oxford University, 1999), 1-6.
[5] For a discussion, see George Calvin Foreman, *The Symphonies of Nikolai Yakovlevich Miaskovsky*, (PhD Thesis, University of Kansas, 1981).

By contrast, most major symphonists working in the early twentieth century displayed strong continuities with eighteenth and nineteenth-century traditions, not only often employing sonata procedures in first movements, but also mostly retaining the standard three- or four-movement design, comparatively isolated examples of symphonies cast as either in a single movement or else in more than four movements. This trait is common to many European and American symphonists, whatever other differences there may have been between their styles: one thinks of Vaughan Williams or Walton in England, Roussel or Milhaud in France, Hindemith in Germany, Shostakovich in the Soviet Union, or Aaron Copland or Walter Piston in the US.[6]

Nor does either symphony appear to conform very readily to the criteria suggested by eminent commentators such as Robert Simpson with regards to what constitutes a symphony. This question is admittedly a difficult one, especially when it comes to twentieth-century symphonism, which displays a wide variety of approaches. As Séamas de Barra has observed, the problem facing Mahler's successors was 'to determine exactly what kind of work a symphony should be in the first place.'[7] Nonetheless, there appears to be a reasonable measure of consensus that a symphony is fundamentally different in nature to other kinds of orchestral work such as an orchestral suite. According to de Barra, Simpson

> considered its essential characteristics to be inseparable from the way the musical material is conceived and organised. In order to qualify as properly symphonic, in other words, a work has to possess certain traits and demonstrate a particular kind of compositional approach: 'the internal activity [of the symphony] is fluid, organic; action is the dominant factor, through and through.' Simpson believed that symphonic music must grow 'by the interpenetrative action of *all* its constituent elements [i.e. rhythm, melody, harmony, tonality]. In this sense, a symphony is profoundly *inclusive*.[8]

Fundamental to this conception of the symphony is the idea that it constitutes a large-scale unity achieved through the thoroughgoing integration of contrasts inherent in musical materials of a disparate nature and the tensions that they generate. However, Pace's *Symphonie Dramatique* demonstrates the presence of motivic treatments that are conceived from the first movement and continue to recur or transform in the subsequent

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[6] Jan Larue, et al. "Symphony." Grove Music Online. Oxford Music Online. Oxford University Press, accessed October 10, 2013, http://www.oxfordmusiconline.com/subscriber/article/grove/music/27254pg3.
[7] Séamas de Barra, *The Symphonies of John Kinsella* (PhD Thesis, Durham University, 2012), 126.
[8] Ibid: 127-128.

movements in an overarching argument – as exemplified in **Figs. 1-8.** As Julian Horton observes, the 'post-Beethovenian legacy of cyclical thinking'[9] became widely adopted in later nineteenth-century symphonic works by leading composers such as Berlioz, Schumann and Liszt, all of whom 'overlaid their movement cycles with overt and variously developmental thematic processes.'[10] There is little, if any evidence of close motivic working of the kind that became highly developed in the Austro-German tradition. Nor can one discern the careful planning of long-range harmonic tensions such as one finds in the music of Sibelius[11] or Nielsen[12], which is responsible in part for lending their symphonies their teleological or 'goal-oriented' character, centring on the attainment of a single focal high point in a symphony's course.[13]

Symphonie Dramatique – Cyclical Relationships

Five-note motif – *a* and one-bar motif – *b*

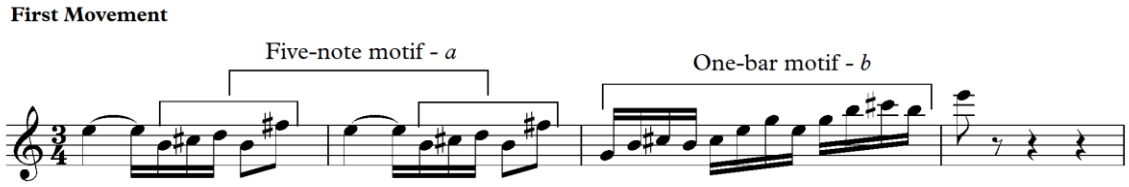

Figure 1: *Symphonie Dramatique*, First Movement, five-note motif - *a*, bars 1-2, one-bar motif - *b*, bars 3 and 9

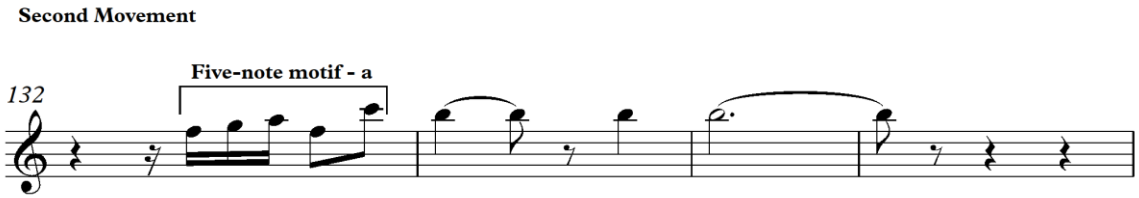

Figure 2: *Symphonie Dramatique*, Second Movement, five-note motif - *a*, bar 132

[9] Julian Horton *Cyclical thematic processes in the nineteenth century*, in *The Cambridge Companion to the Symphony*, (Cambridge: Cambridge University Press, 2013), 192.
[10] Ibid: 193
[11] Downes, *Symphonic Masterpieces*, 272.
[12] For a discussion, see Robert Simpson, *Carl Nielsen, Symphonist, 1865-1931*, (London: J. M. Dent, 1952).
[13] For a discussion, see Horton, *Symphony*, 190-231.

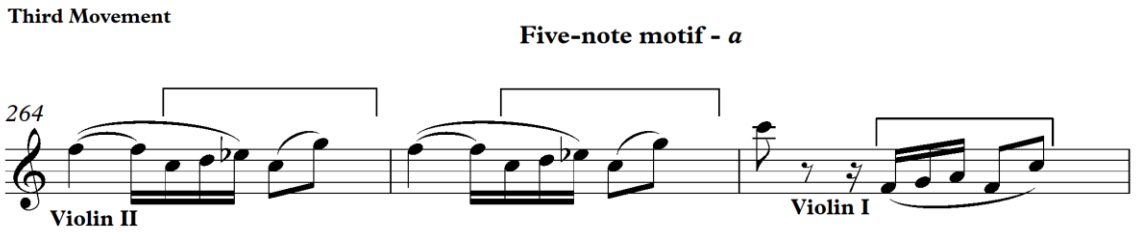

Figure 3: *Symphonie Dramatique*, Third Movement, five-note motif - *a*, bars 264-266

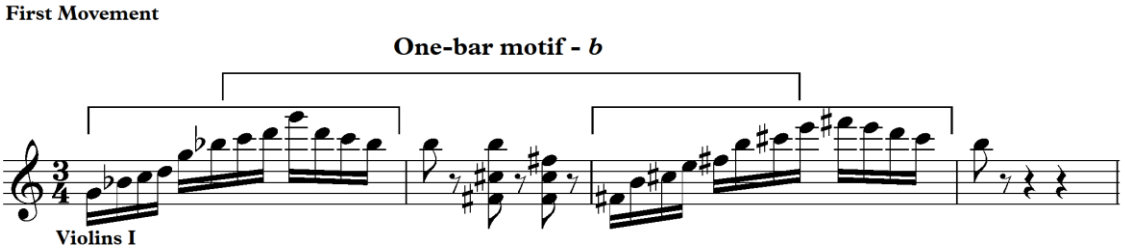

Figure 4: *Symphonie Dramatique*, First Movement, one-bar motif – *b*, bars 281 and 283

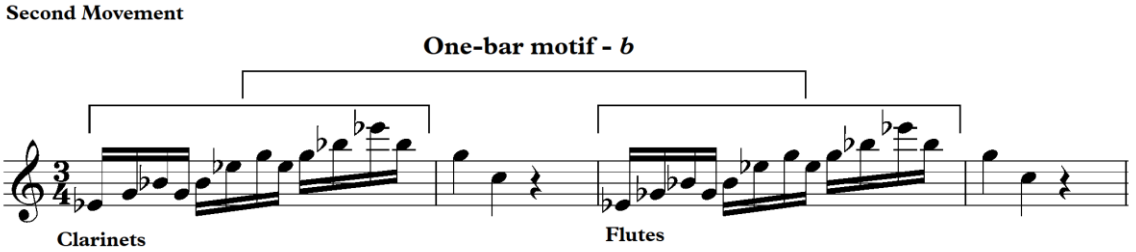

Figure 5: *Symphonie Dramatique*, Second Movement, one-bar motif – *b*, bars 118 and 120

Five-note motif – *c*, c^1 *and* c^2

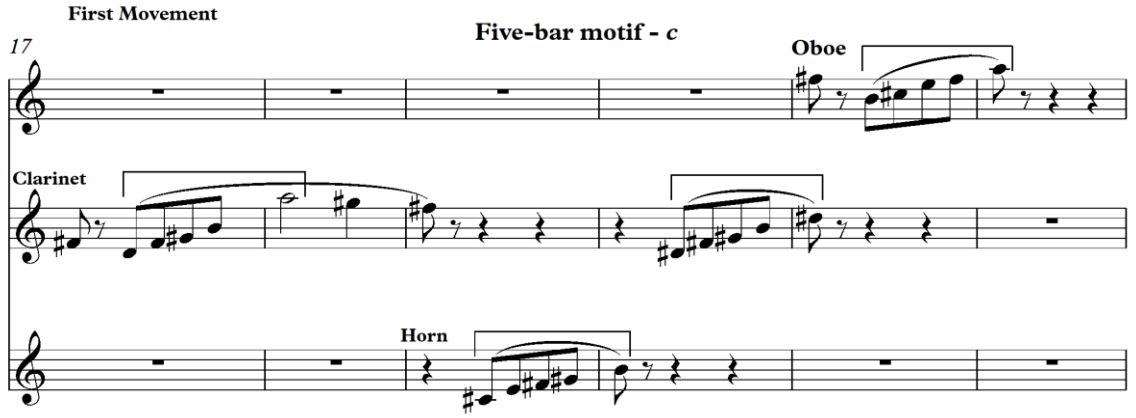

Figure 6: *Symphonie Dramatique*, First Movement, five-note motif - *c*, bars 17-22, motivic recurrence appearing at bars 320-328

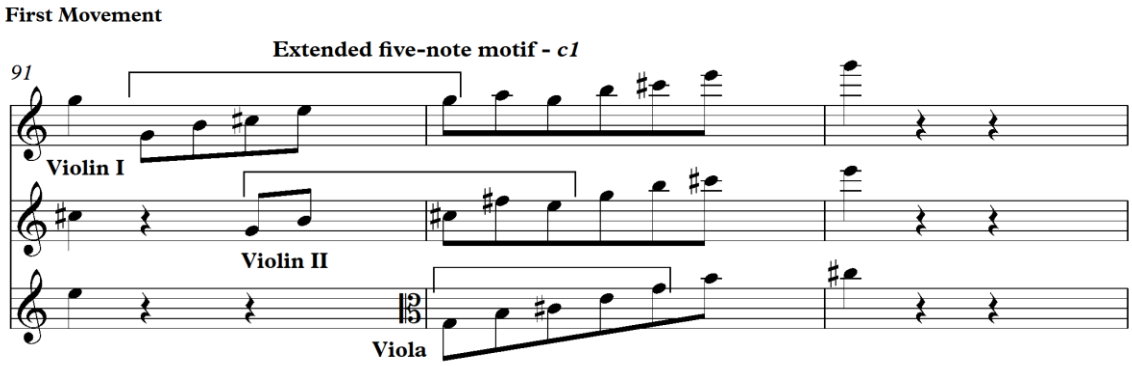

Figure 7: *Symphonie Dramatique*, First Movement, extended five-note motif – c^1, bars 91-93

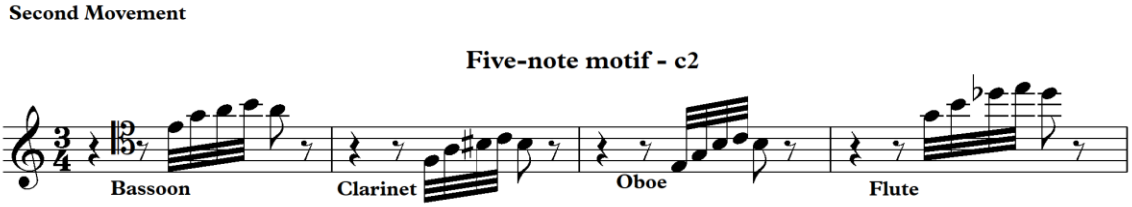

Figure 8: *Symphonie Dramatique*, Second Movement, five-note motif – c^2, bars 36-39

In a work such as Symphony No. 2, which is in a post-tonal idiom, such an approach makes the attainment of overall coherence difficult, and the extent to which Pace managed to solve this compositional problem is open to debate. In the absence of tonality, the listener's sense of the musical organisation is largely dependent on thematic and textural contrasts, rather than tonal ones to articulate sections. The composers of the Second Viennese School were acutely aware of this technical challenge, and as a result, thematic processes assumed an even more acute importance in the articulation of form. As Catherine Dale points out, in her essay 'Problems of Harmony' (1934), Schoenberg contended that 'abandoning tonality can be contemplated only if other satisfactory means for coherence and articulation present themselves, and for him these other means were clearly motivic.'[14]

A more detailed consideration of Pace's post-tonal harmonic language will be undertaken in the context of the analyses of the String Quartet No. 7 and Piano Sonata No. 2 in

[14] Catherine Dale, *Schoenberg's Chamber Symphonies: the crystallization and rediscovery of a style*, (Cornwall - UK, MPG Books Ltd., Ashgate, 2000), 76.

Chapters 4 and 5. Here, I will confine myself to a few general remarks. In Symphony No.2 and his other post-tonal works, where there is no sense of tonal centre or large-scale tonal organisation, Pace's harmonic language negates any sense of tonality by the employment of such sonorities as: (i) dissonant harmonic intervallic patterns of minor and major and minor seconds and minor thirds, with augmented/perfect fourths and fifths, amalgamated with superimpositions of polyrhythms – (see **Fig. 9**), (ii) dissonant chromatic interventions and harmonic dissonances – (see **Fig. 10**), and (iii) the use of nonserial atonality – (see **Fig. 11**). Pace's procedures have something in common with those of Hindemith, whose approach to writing counterpoint, for example, is summarised by Hans Tischler as follows:

> There are two basic approaches to counterpoint, one based on consonance, the other on independent melodic-rhythmic progressions. As a conservative, Hindemith employs counterpoint in the first sense only, yet uses dissonant counterpoint, the dissonance being the result of (1) non-traditional chords, (2) an extended application of non-harmonic notes, (3) certain melodic techniques, and (4) polytonality.[15]

As illustrated in **Figs 9-11**, Pace employs constant use of superimposed independent contrapuntal textures, both in terms of harmony and rhythm. As claimed by Krumhansl and Schmuckler, 'counterpoint will be facilitated if the materials are distinguished in terms of timbre, pitch, range, dynamics, and rhythm, and if a single tonality is established before others are introduced.'[16] Although Pace employs constant use of superimposed rhythmic patterns, he also makes use of intervallic patterns of augmented fourths and perfect fourths and fifths, as exemplified in **Fig. 9**. These are presented between the oboes and the first violins at bars 60-63. In the subsequent bars, Pace employs other dissonant textures, where the harmonic intervallic patterns are presented in augmented thirds at bar 64 in the clarinets, followed by major seconds, major and minor thirds at bar 65. Supported by a sustained melodic contour in semibreve and minims in the horns – F-sharp, G and A, the contrapuntal textures in the strings create a sense of discordance and are employed in a sequence of harmonic intervals of minor seconds, diminished sixths and octaves between the clarinets and the cellos at bars 64-65.

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[15] Hans Tischler, *Remarks on Hindemith's Contrapuntal Technique,* in *Journal of the International Folk Music Council*, Vol. 16, (International Council for Traditional Music Stable: 1964), 53.

[16] Carol L. Krumhansl and Mark A. Schmuckler, *The Petroushka Chord: A Perceptual Investigation,* in Music Perception: An Interdisciplinary Journal, Vol. 4, No. 2, 153-184 (University of California Press, 1986), http://www.jstor.org/stable/40285359 - [Accessed 12 February 2014].

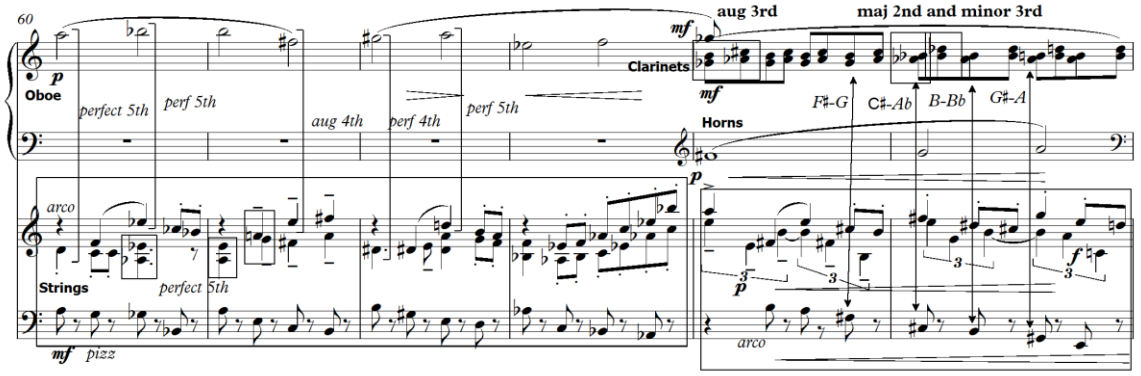

Figure 9: ***Symphony No. 2*****, First Movement, discordant intervallic patterns, bars 60-65**

The use of dissonances and chromatic melodic contours is evident between the instruments of the orchestra. As exemplified in **Fig. 10**, harmonic dissonances are present between the second violins and cellos – F to F-sharp at bar 14, and in an inverted pitch between the second violins and double bass – F-sharp to F-natural at bar 15. As the harmonic dissonance is presented in an intervallic pattern of a diminished octave, Pace employs parallel chromatic melodic contours between the second violins and cellos at bars 14-15. The second violins commences in sustained minim progressions from F, F-sharp, G resolving on to A-flat, on the first beat of bar 16, whereas in parallel sequence, the chromatic contour is presented in counterpart at bar 14 from G – F-sharp, progressing onto an interval of a major second – G-sharp. The chromatic ascending form in the cellos continue at bar 15 on A, A-sharp, B, C, C-sharp, D, D-sharp, E to F at bar 17. In addition, other harmonic dissonances are presented between the first clarinets and violins at bar 18, which are effectively driven into false relation with one another, to demonstrate the composer's tendency towards melancholy that is evident throughout the symphony. This kind of false relation is employed in the first violins – D followed by a chromatic interval of an augmented octave – D-sharp on the first clarinets. It is followed at bar 19 on G-sharp in the clarinets, resolving in a *pizzicato* manner on G on the third beat.

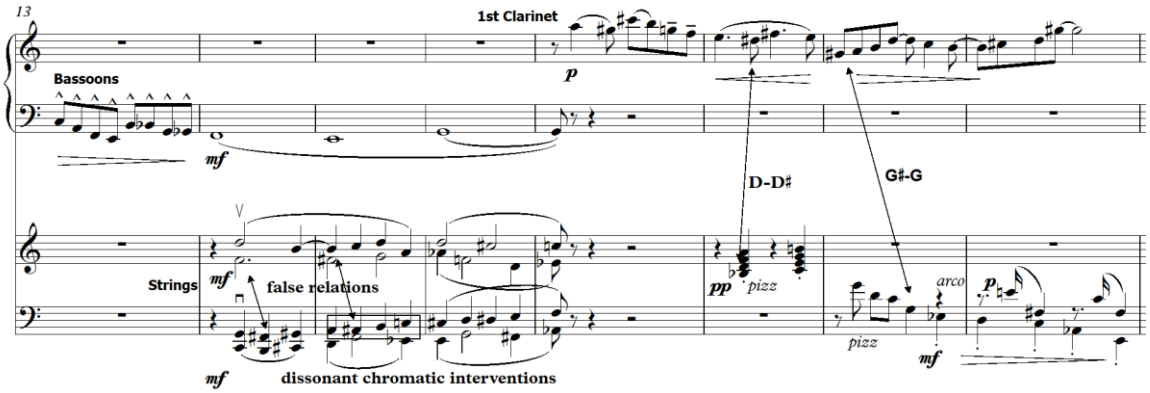

Figure 10: ***Symphony No. 2,*** **First Movement, bars 13-20**

Apart from the dissonant harmonies that were employed in the previous examples, Pace applies nonserial atonality. As claimed by Stefan Kostka, the term atonality could be understood as 'unresolved dissonances, a preponderance of mixed-interval chords, and pitch material derived from the chromatic scale. Textures are often contrapuntal, with themes or melodies in the traditional sense occurring less often and the metric organization is frequently difficult for the listener to follow.'[17] Moreover, nonserial or 'free' atonality 'does not offer a systematic method of achieving atonality, as serialism does'[18] but is referred to as an aggregate which is used to refer to any such statement of all twelve-pitch classes, without regards to order or duplication.[19] Therefore, Pace adopted a kind of medium that could not be rendered purely serial in texture, but presents it in a collection of recycled pitches, expressed freely in contrapuntal textures, which ultimately 'avoids any underlying tonal structure, [but] retains none the less many of the pitch hierarchies of tonal music.'[20] This kind of approach is clearly exemplified in **Fig. 11**, where the presence of nonserial atonal structure is employed independently in each instrumental part, creating a sense of obscurity in its overall harmonic texture.

[17] Stefan Kostka, *Materials and Techniques of Twentieth-Century Music,* 3rd ed., (USA: R.R. Donnelley & Sons, 2006), 176.
[18] Ibid: 190.
[19] Ibid.,
[20] Jim Samson, *Music in Transition, a study of Tonal Expansion and Atonality, 1900-1920,* (London: Oxford University Press, 1977), 153.

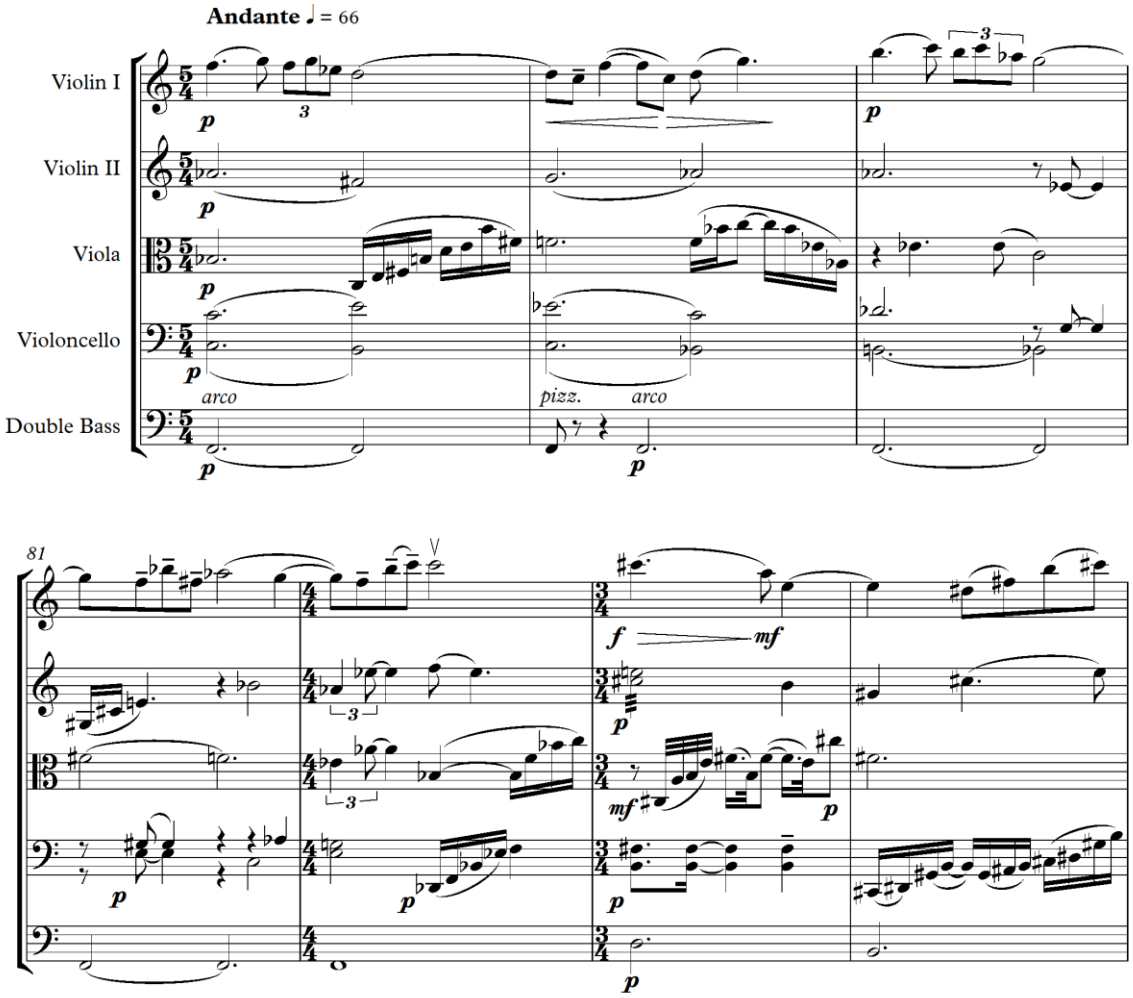

Figure 11: ***Symphony No. 2*****, Second Movement, non serial atonality in the strings, bars 78-84**

As far as other aspects of Pace's style and technique are concerned, in all other respects, his compositional approach and musical language seem quite conservative. Pace's music is not notable for its rhythmic experimentation or complexity in a manner comparable to, say, the mature work of Stravinsky[21] or Bartók.[22] Nor is there much that strikes one as particularly innovatory about the nature of his musical material, even in his post-tonal works. His thematic ideas are usually short, generally four bars in length. These tend to be extended by short melodic motives which are often not directly derived from the themes and are treated contrapuntally (often imitatively).

[21] For a discussion, see Jonathan Cross, *The Cambridge Companion to Stravinsky*, (Cambridge, England: Cambridge University Press, 2003).
[22] For a discussion, see Halsey Stevens, *The Life and Music of Bela Bartok*, (Oxford: Clarendon Press, 1993).

Pace's treatment of the orchestra strikes one as unadventurous on the whole: the kinds of orchestral textures employed or the orchestral sonorities that he devises depart little from mainstream nineteenth-century models, making little attempt to exploit instrumental virtuosity or colouristic effects, and no use at all of extended playing techniques. He does not aim to achieve brilliant orchestral effects in the manner of Debussy, Ravel, or Walton, or strive for the kinds of startlingly unconventional combinations of timbres for which a composer such as Stravinsky is so notable. This is particularly noticeable in his writing for percussion, in which so many twentieth century composers took a particular interest. On the whole, the orchestral sound-world of Pace's symphonies is restrained and austere. He writes for standard-sized orchestras with few if any additional auxiliary or unusual instruments, rather than the gargantuan forces often required by Mahler, Schoenberg, or many other early twentieth-century composers. Neither of the symphonies includes parts for voices, or an elaborate concertante part for a particular instrument such as the piano or organ (as employed, say, in Szymanowski's Fourth Symphony[23] or Khachaturian's Third respectively). As far as his textures are concerned, they often consist of a theme with a straightforward accompaniment (a solo woodwind, perhaps, supported by strings), with considerable use of string-wind doublings such as one might find in a Schumann symphony. He also tends to favour contrapuntal textures—somewhat in the manner of the Milhaud or Hindemith[24] symphonies.

Neither of the two symphonies is based on a literary programme, and it is also notable that Pace does not employ Maltese folk-music or stylised evocations of it in either symphony, given the nationalist stylistic trends that are in evidence elsewhere in his work. By the time Pace composed his *Symphony No. 2*, in Malta, other contemporary composers, and especially those of avant-garde leanings, tended to regard the genre as no longer viable, since in the aftermath of World War II, as Jan Larue observes, 'thematic development, tonal focus and unified architecture – seemed obsolete and irrelevant.'[25] The fact serves to illustrate further Pace's continuing isolation from European mainstream developments in later life.

[23] For a discussion, see Jim Samson, *The Music of Szymanowski*, (London: Kahn & Averill, 1980).
[24] For a discussion, see Michael Steinberg, *The Symphony, A Listener's Guide,* (New York: Oxford University Press, 1998), 248-255.
[25] Jan LaRue, et al. "Symphony." Grove Music Online. Oxford Music Online. Oxford University Press, accessed October 10, 2013, http://www.oxfordmusiconline.com/subscriber/article/grove/music/27254pg3.

3.3 Symphonies and other short orchestral works

3.3.1 *Symphonie Dramatique*

Symphonie Dramatique composed in 1931, dates from the earliest phase of Pace's career, during which he began to experiment with a post-tonal language in some works. This trend is not in evidence here, and for the most part, the harmonic language of his first symphonic essay is firmly tonal and quite conventional. On the whole, the work strikes one as an apprentice piece, rather than a mature achievement. Its principal interest resides in its formal organisation, which anticipates the general structural approach that Pace employed extensively in his post-tonal works such as the Second Symphony. It will consequently be dealt with rather more briefly than its successor.

It is not clear whether Pace's title indicates that a particular theatrical work served as an extra-musical source of inspiration, but it is more likely that the epithet *dramatique* serves simply to indicate the general character of the work. His choice of title, and the fact that it is in French, suggests that he may have modelled it on Tchaikovsky's *Pathétique*, although the two works display no similarities in character. The work appears never to have been performed.

The symphony is scored for a standard-sized orchestra with double woodwinds, alto saxophone (in the second movement) and cor anglais (in the third movement), including cymbals, bass drum and timpani. It structured in three continuous movements—*Allegro moderato*, *Lentamente*, and *Agitato*. Each movement of the symphony consists of a number of sections: the form of each is summarised in **Tables 1**, **2**, and **3** respectively. The thematic material features two categories that become typical of Pace's mature style: lyrical melodic ideas of a somewhat Italianate cast, and chorale-like themes that often form the basis of climaxes. The textures are frequently contrapuntal, which may suggest the influence of eighteenth-century music, and perhaps Bach in particular. As Robert Simpson points out, in the Baroque period, 'most earlier large scale music was predominantly contrapuntal; the early classical music is not.'[26]

[26] Robert Simpson (ed.), *The Symphony – 1. Haydn to Dvorak*, (England, Middlesex: Penguin Books Ltd, 1966), 17.

First Movement:

Bars	**Sections**	**Themes, Recurrences and Motifs**
1-4 3-4 and 9-10 6-8	*Andante piutosto Lento*	Five-note motif – *a* One-bar motif – *b* Canonic figuration - *a*
15-25 37-38 62-76 76-88 91-93	*Allegro moderato*	Five-note motif – *c* Five-note motif – c^1 - extended Theme A Development of Theme A Canonic figuration – c^1
93-112	*Cadendo un poco*	Bridge section
113-120 121-154	*Tornando al Primo Tempo*	Theme B Development of Theme B
155-174	*Moderato*	Bridge section
192-195 196-205 205-215 216-233	*Meno mosso*	Theme C 2nd phrase of Theme C - consequent Development of Theme C Theme D
234-280	*Ancora meno mosso*	Bridge section
281-284	*Vivo*	One-bar motif - *b*
318-337 320-328 360-371 372-379	*Allegro, ma non troppo Vivo*	Recapitulation section of the *Allegro moderato* section Five-note motif – *c* Theme E Theme E - echoed
381-388 388-395	*Meno mosso*	Theme F Development of Theme F
408-416 416-419	*Energico*	Theme G Four-bar development of Theme G
420-432	*Risoluto*	Coda

Table 1: *Symphonie Dramatique* (1931), First Movement, summary of form

The first movement commences with a short introductory section of fourteen bars marked *Andante piutosto lento*, in triple time. As illustrated in **Fig. 1** the opening material is introduced on the oboe, consisting of a repeated motif of three semiquavers and two quavers – *a*. The motif is later transposed on the horns at bar 4, and subsequently, in canonic figurations at bars 6-8, descending from the first violins to the violas. At bar 3, the flutes present a one-bar semiquaver motif – *b*, which is later heard at bar 5 (as a fragmented motif) and transposed at bar 9. An interesting point of reference is made where the same motif is presented in the second movement – (which will be referenced later on). The woodwinds and horns are supported by chorale textures, in which the

strings, horns and woodwinds move in counterpoint, when a diatonic G-sharp (min) ninth chord with the third omitted at bar 10 forms a point of harmonic focus.

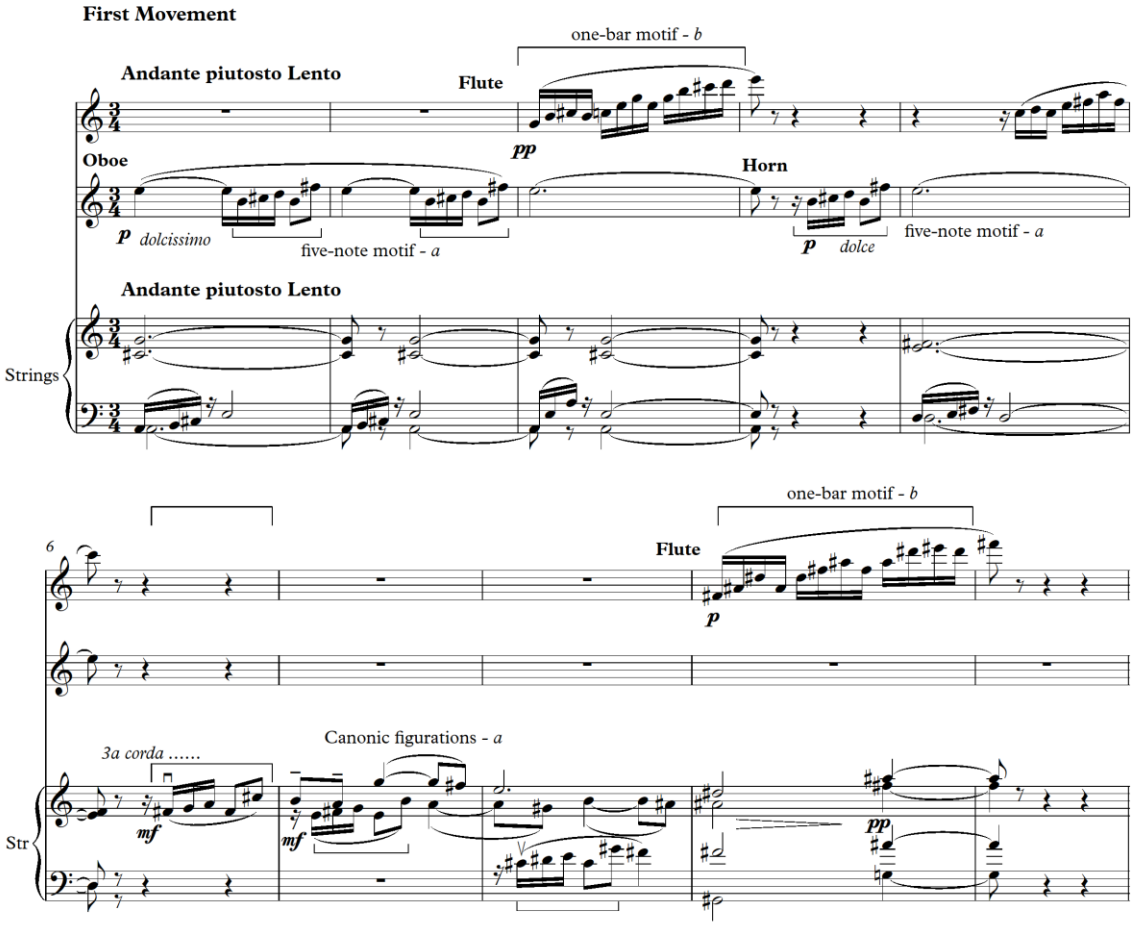

Figure 1: *Symphonie Dramatique*, First Movement, five-note motif – *a*, one-bar motif – *b*, and canonic figuration – *a*, bars 1-10[27]

In the *Allegro moderato* section, a five-note motif – *c* appears in the woodwinds and horns from bars 17-22, and is then heard at bar 22 on the first violins, melodically developed in sequential patterns until bar 25. As the opening three-bar phrase is heard an octave lower at bars 25-27, the first violins are melodically developed from bars 27-35, supported by chorale textures in the woodwinds and horns in crotchet passagework. The recurrence of the five-note motif – *c* appears in an extended two-bar phrase – c^1 in the first and second violins – (see **Fig. 2**), subsequently doubled on the flutes, first and second violins at bars 46-47, and later on the viola at bars 48-49 on the same rhythmic pattern.

[27] Manuscript Number 2694

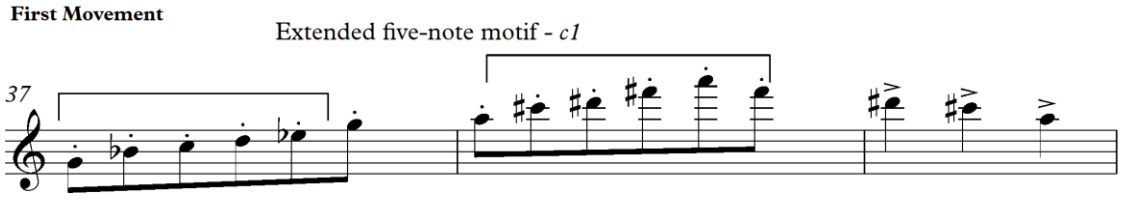

Figure 2: *Symphonie Dramatique*, First Movement, extended five-note motif – c^1, bars 37-38

Theme A is announced on the first violins at bar 62, on a diatonic chord of A minor, and is developed contrapuntally in the woodwinds and strings. At the end of Theme A (bar 76), the final diatonic chord is structured on E minor. Before the *cadendo un poco* section, the five-note motif is slightly modified in a canonic figuration from the first and second violins and viola – c^1 at bars 91-93, concluding the section on Amaj^7 chord at bar 93 – (see **Fig. 3**). After the *cadendo un poco* section (which serves as a twenty-bar bridge), theme B appears at bars 113-120 on the first and second violins and double bass, in contrapuntal textures, in the *Tornando al primo tempo* section, supported by long pedal notes on the woodwinds and brass. The opening diatonic chord of this section is structured on E-flat major seventh, with an added eleventh.

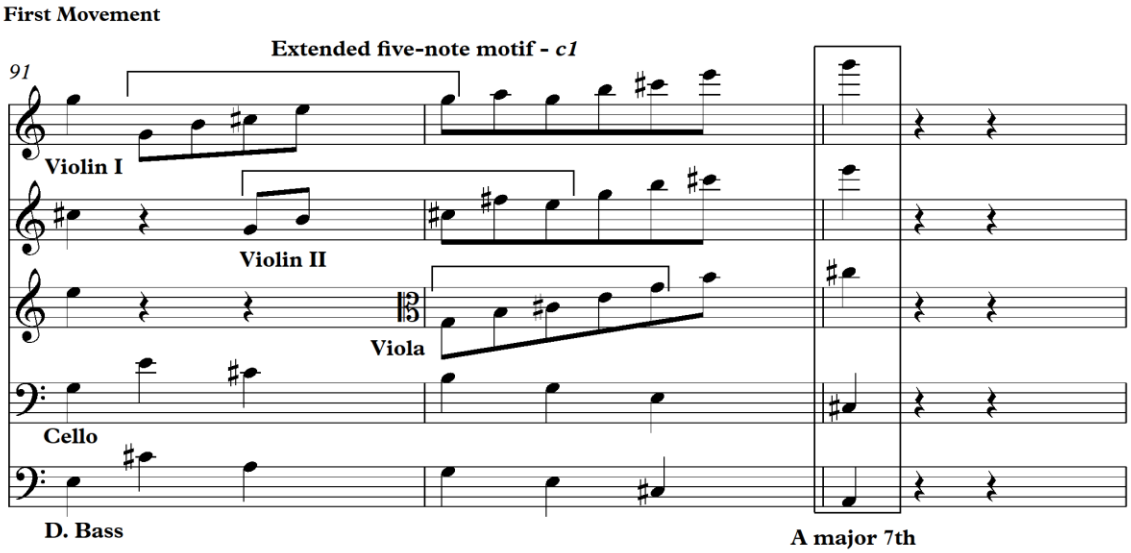

Figure 3: *Symphonie Dramatique*, First Movement, diatonic chord of Amaj^7, bar 93

A short bridge section ensues in the *Moderato* section (bars 155-174), and subsequently, the tempo slows down to *Meno mosso*, at which point Theme C (bars 192-195) appears in the first and second oboes, supported by chorale textures in the brass, and triplet arpeggiated passages in the strings. The theme's consequent phrase is doubled an octave apart on the clarinets and first violins from bars 196-205, in counterpart with the cello, and is accompanied by arpeggiated quaver and sustained semibreve passages in the second violin and double bass respectively. Theme C continues to develop until bar 215 in chorale and contrapuntal textures in the brass and strings, where Pace makes use of harmonics on the first violins for just three bars. Before the *Ancora meno mosso* section, Theme D appears from bars 216-221, doubled in the oboes, bassoons, second violins and cellos. A four-bar phrase in the first clarinets (bars 222-226) is later echoed on the first flutes in bars 226-230.

A forty-six bar passage marked *Ancora meno mosso* serves as a bridge to a section marked *Vivo*. The *Vivo* section employs the recurrence of the one-bar motif – *b* presented in the first and second violins at bars 282 and 284. The section continues in arpeggiated figurations on the strings against melodic material in the woodwinds and sustained notes in the brass. Following the *Vivo* section, which employs chorale textures, the *Allegro, ma non troppo vivo* recapitulates the *Allegro moderato* section, incorporating the five-note motif – *c* in bars 318-337. Before the *Meno mosso* section, Pace employs Theme E presented on the first oboe at bars 360-367, which is later developed until bar 381. Theme F is presented at bars 381-388, being developed before the *Energico* section at bar 395. Intensified in staccato and accentuated scale-like passages in the woodwinds, brass and strings, the *Energico* section presents the final theme – G, at bars 408-416, later developed for four bars where the short *Risoluto* section serves as a Coda from bars 420-432 on a progression – ii-v-i of A minor, referring back to the sonority of the opening. This choice of final chord on which to end seems rather arbitrary, however, as there is no evidence of an overarching tonal plan for the movement.

Second Movement:

Bars	**Sections**	**Themes, Recurrences and Motifs**
1-5	*Lentamente*	Theme A
8-12		Theme A echoed
17-20		Theme B
21-26		Development of Theme B
27-29		Theme C
30-35		Development of Theme C
36-42	*Tranquillo*	Recurrence of the five-note motif – c^2 (taken from 1st movement)
44-52		Theme D
53-62		Development of Theme D
63-67		Theme E
68-108		Development of Theme E
109-113	*Calmo*	Theme F
115-118		Theme F – echoed
122-125		Theme F – echoed
118 and 120		Recurrence of one-bar motif – *b* (taken from 1st movement)
132		Recurrence of the five-note motif – *a* (taken from 1st movement)
125-135		Coda

Table 2: *Symphonie Dramatique* (1931), Second Movement, summary of form

The second movement is structured in two sections (see **Table 2**). The opening Theme A appears in the *Lentamente* section – in the bassoons and horns at bars 1-5 – (see **Fig. 4**), later transposed a major second lower in the same parts at bars 8-12 in obscure chorale textures. At bars 17-20, Theme B appears in the first and second violins doubled by the oboes, while being supported by contrapuntal and chorale textures in the lower strings. Theme B is melodically developed in scale-like semiquaver triplet passages in the strings while being supported by melodic ideas in the woodwinds. In the development section, Pace makes use of instrumental techniques, such as, *pizzicato, arco,* and *saltellato.* After the appearance of Theme B, Theme C is presented at bars 27-29, accompanied by tremolo passages in the second violins and viola, supported by melodic ideas in the cello and sustained minim passages in the double bass. In counterpoint with Theme C, the flutes employ chorale textures against syncopated quaver passages in the oboes and clarinets. The theme is later developed from bars 30-35, where the recurrence of the five-note motif – c^2, in the *Tranquillo* section (bars 36-42) emerges from the first movement, supported by scale-like semiquaver and tremolo passages in the strings. This kind of motivic

figuration is unusual where the same motif appears in another movement, rhythmically modified in a demisemiquaver and quaver figuration.

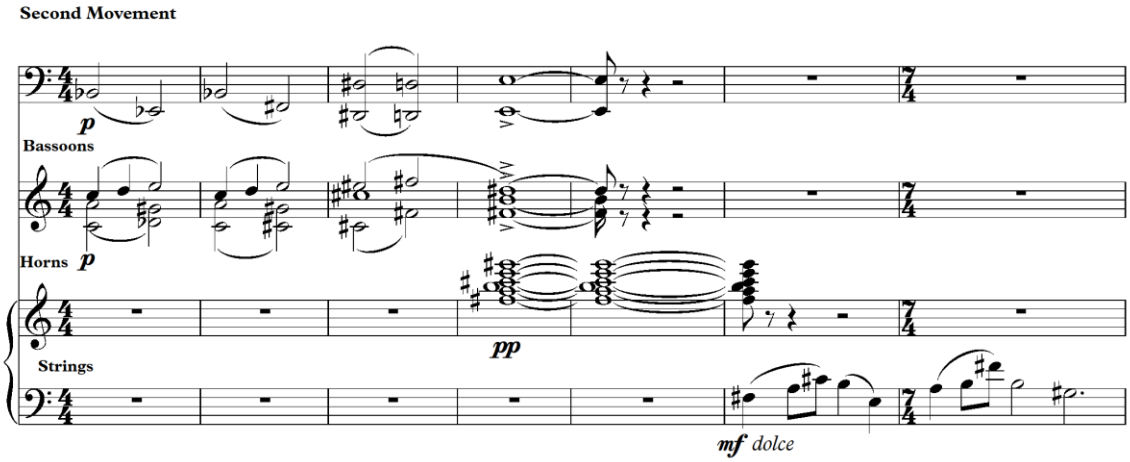

Figure 4: ***Symphonie Dramatique,*** **Second Movement, opening bars in polytonal textures, bars 1-7**

At bar 44, Theme D appears in the first flutes, oboes and clarinets, doubled in the first violins, accompanied by alternating demisemiquaver passages in the violas and cellos, and supported by syncopated pedal notes in the double bass. After a short development section, Theme E appears at bar 63 in the first violins, accompanied by contrapuntal and chorale textures in the woodwinds, brass and strings. The theme is developed from bar 68 on the same harmonic textures till the *Calmo* section at bar 108, where Theme F appears in the first clarinets. The same theme is subsequently echoed in the first violins (bars 115-118) and in the horns at bars 122-126. Between the two adjacent phrases of Theme F, the recurrence of the one-bar semiquaver motif – *b* emerges from the opening section of the first movement, appears in the first and second clarinets and flutes at bars 118 and 120 respectively. In addition, the five-note motif - *a* presented in the first movement appears at bar 132 in the cellos. The movement concludes on a short Coda from bars 125-135 on the diatonic chord of G major. This movement provides a very good example of Pace's highly unusual approach to structure: he simply presents a succession of six themes, restating none of them, and the cyclic recurrences of the motivic figurations which appear in the first movement.

Third Movement:

3rd Movement	Sections	Themes, Recurrences and Motifs
1-9 5-6 7-8 10-14 14-21	*Agitato*	Theme A 2-bar phrase 2-bar phrase – sequence Theme A – echoed Development on Theme A
22-30	*Poco meno mosso*	Development on Theme A
31-33 34-41 43-48 53-58 59-85 88-97 98-112	*A Tempo (Agitato)*	Recurrence of Theme A Development on Theme A Theme B Theme B – echoed Development on Theme B Theme C Development on Theme C
113-118 119-125	*Andante*	Theme D Development on Theme D
126-129 130-133 134-145	*Calmo, piutosto lento*	Theme E Development on Theme E Bridge section
165-170 171-209	*Vivo*	Theme F Development on Theme F
210-215	*Meno Mosso*	Bridge section
218-223 224-230 230-238	*Vivo*	Theme G Development on Theme G Bridge section
239-247	*Meno mosso*	Bridge section continued
248-255 256-275 264-266 277-280 282-290	*Calmo, piutosto lento*	Recurrence on Theme E Development on Theme E Recurrence of five-note motif – *a* (taken from 1st movement) Theme H Development on Theme H
300-345 312-226 345-363 365-397	*Energico*	Bridge section 2-bar canonic figuration Theme I Development on Theme I
398-401 402-407	*Sostenuto*	Theme J Development on Theme J
408-483	*Vivace e Marcato-Vivo-Meno mosso-Vivo-Molto sostenuto and Presto*	Long Coda

Table 3: *Symphonie Dramatique* (1931), Third Movement, summary of form

The final movement is longer than the previous two movements and has the character of a continuous improvisation. As can be seen from **Table 3**, Pace takes his practice of stating

thematic ideas one after another with only two themes restated – Theme A and E, in addition to the motivic recurrence which appears in the previous two movements. As the movement incorporates different thematic ideas that are continuously developed, and does not conform to any eighteenth or nineteenth-century forms, Pace injects a five-note motif which from the first movement. The problem inherent in this structural strategy is, of course, that with only two restatements of material as point of reference, the number of sections seems wholly arbitrary. There seems no reason in principle why further sections could not be added, or why the movement should conclude at any particular point.

3.3.2 *Symphony No. 2*

Over thirty-five years elapsed before Pace composed *Symphony No. 2* (1966). This twenty-seven minute work in three movements was premiered at the Manoel Theatre in an orchestral concert presented by the British Council and Rediffusion (Malta) Limited on 20 January 1968, under the baton of Maestro Joseph Sammut. The work is scored for a standard symphony orchestra with double woodwinds plus an additional alto saxophone, percussion, and harp.

First Movement:

As de Gabriele and Caffari observe, the first movement of the symphony is not in any orthodox form, and that the

> structure of this work differs in many ways from that of the classical models. The music flows as a continuous train of musical ideas, growing and branching out freely.[28]

[28] Marcel de Gabriele and Georgette Caffari, *Carmelo Pace, A Maltese Composer, Thematic, Annotated and Illustrated Catalogue of Works*, (USA: Minnesota, Hill Monastic Manuscript Library St. John's University; and Malta: Mdina, Foundation for the Promotion of the Music of Carmelo Pace Cathedral Museum, 1991), 169.

Bars	**Sections**	**Themes, Recurrences and Motifs**
1-7 8-13	*Allegro energico*	Theme A Canonic figurations - *a*
14-17 17-20		Theme B Development of Theme B
21-37		Bridge section
38-64		Contrapuntal textures in woodwinds
60-66		Theme C
67-90		Bridge section
91-97		Recurrence of Theme A
98-104	*Vivace*	Theme D
105-115		Bridge section
116-128	*Allegretto*	Developmental section
129-131	*Lentamente*	Bridge section
132-143	*Andantino*	Theme E
158-163 164-173	*Allegro*	Theme F Development of Theme F
174-180		Bridge section
181-186	*Meno mosso*	Theme G
187-253		Bridge section
254-304	*Allegro energico*	Coda

Table 1: *Symphony No. 2* (1966), First Movement, summary of form

The first movement is structured in eight linked sections based on seven thematic ideas, as shown in **Table 1**. In each section, the themes are presented either on the first violin or in the woodwinds. The movement commences and ends in an *Allegro energico* tempo, but the other sections vary in pace. As in the first movement of the *Symphonie Dramatique*, the intitial theme, Theme A, is the only one restated. In addition, short motivic passages are presented in two- and three-part counterpoint in the woodwinds and brass, accompanied by contrapuntal textures in the strings.

Theme A is presented in three-part chorale in the first and second violins and violas, accompanied by a sturdy angular melody in the bass (see **Fig. 1**). Accompanied by intervallic patterns in the woodwinds and brass (second in the trumpets, for example), the melody in the strings rises to an emphatic climax and is later developed in a two-bar imitative distance at bars 8 to 13 in the woodwinds – serving as canonic figurations - *a* descending from flutes, oboes to bassoons.

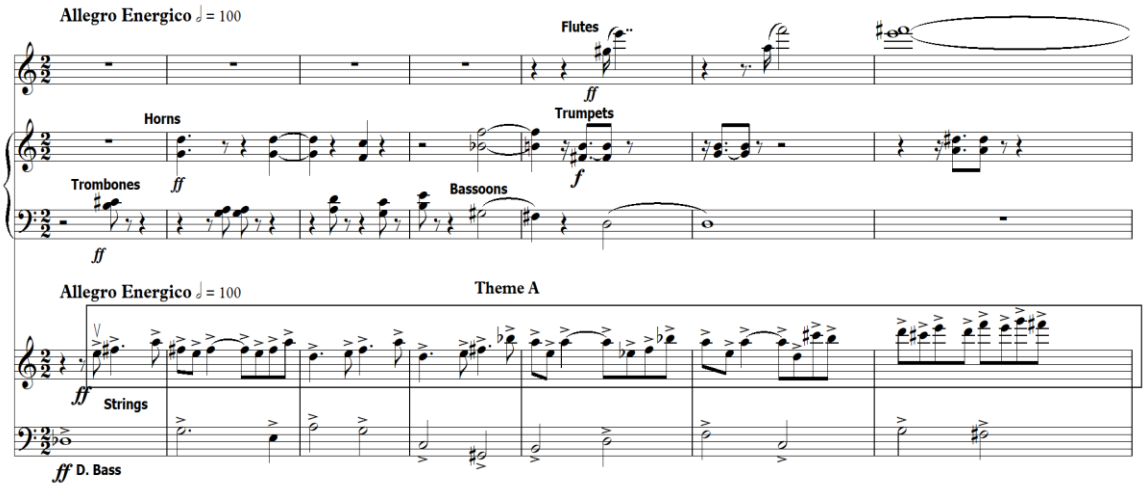

Figure 1: *Symphony No. 2*, First Movement, Theme A from bars 1-7[29]

The next principal idea, Theme B, is announced against contrapuntal textures between the strings and woodwinds (see **Fig. 2**). At this point, a short developmental section occurs. After bar 21, the music continues to develop into agitated contrapuntal textures in the strings, reaching a climax in tremolo passages at bars 27 to 29 against syncopated figurations in the rest of the orchestra. The passage continues, underpinned by emphatic crotchet and quaver movement against counterpoints in the first flute and the upper strings (in chorale textures) till bar 38. Maintaining the *Allegro energico* tempo, Pace presents a combination of contrapuntal lyrical textures between the first oboes, flutes and trumpets, accompanied by soft tremolo semibreves in the strings between bars 39 to 59. This passage ushers in Theme C at bar 60, presented in the strings once more in contrapuntal textures (see **Fig. 3**).

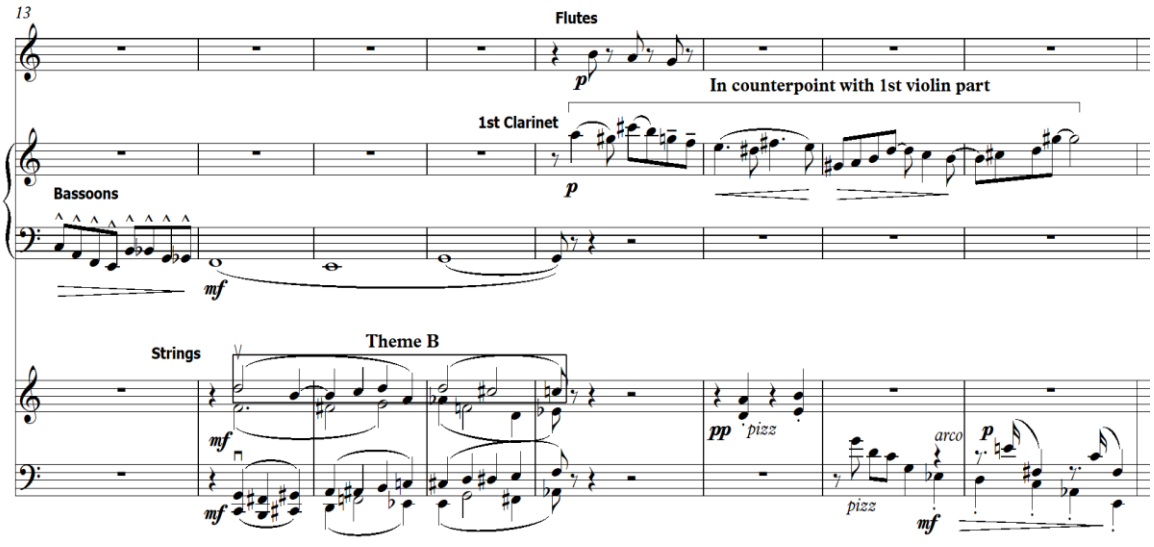

Figure 2: *Symphony No. 2*, First Movement - Theme B in counterpoint with first violin, bars 14-17

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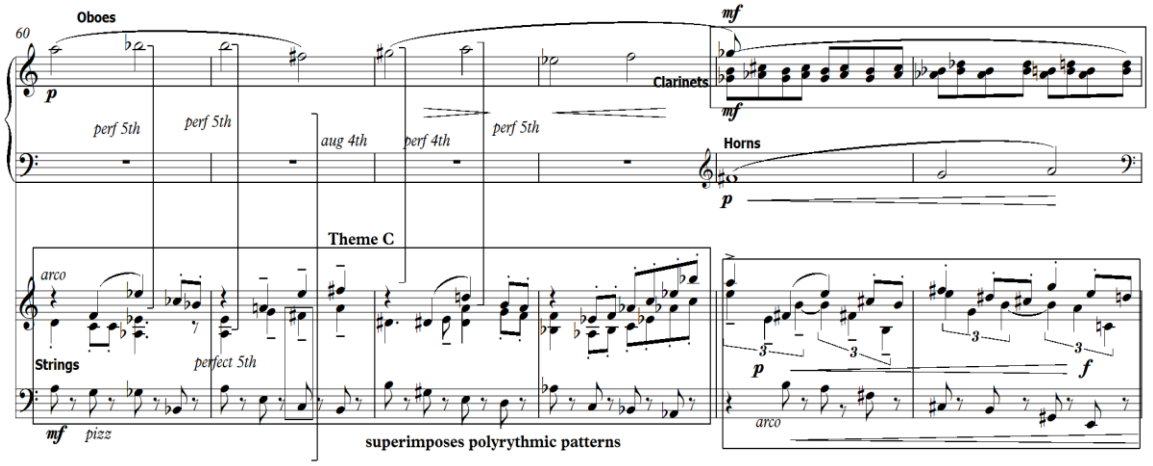


Figure 3: ***Symphony No. 2,*** **First Movement - Theme C, and superimposes polyrhythmic patterns, bars 60-65**

Against intervallic patterns of perfect and augmented fourths and fifths enunciated by the first oboe and the first violins, Pace superimposes polyrhythmic patterns in the strings and the woodwinds, involving triplet crotchet and quaver passages against minims where Theme C is presented in the strings – (see **Fig. 3**). The section maintains the same rhythmic pattern from bars 60 to 81. In the final fifteen bars before the second *Vivace* section commences, Pace concludes the first section in contrapuntal textures in the strings, supported by superimposed diatonic harmonic progressions in the woodwinds. At bar 91, a transposed restatement of Theme A is heard on the first violins at bars 91 to 97 (see **Fig. 4**).

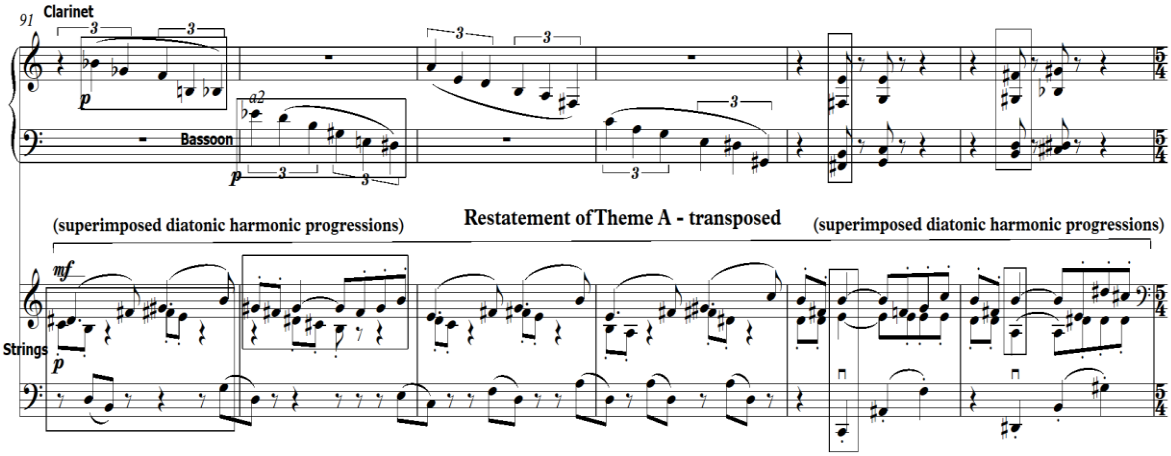


Figure 4: ***Symphony No. 2,*** **First Movement, restatement of Theme A, and superimposed diatonic harmonic progressions, bars 91-96**

The next section, *Vivace*, which commences at bar 98, changes to 5/4 metre. Its principal idea, Theme D, is announced in contrapuntal textures by the oboes in counterpoint with the clarinets, supported by intervallic progressions of fourths, fifths and sevenths in the bassoons (see **Fig. 5**). The section continues in animated contrapuntal textures until its final four bars, which feature lyrical contours in the first violins in counterpoint with the flutes, supported by doublings in the lower strings and brass.

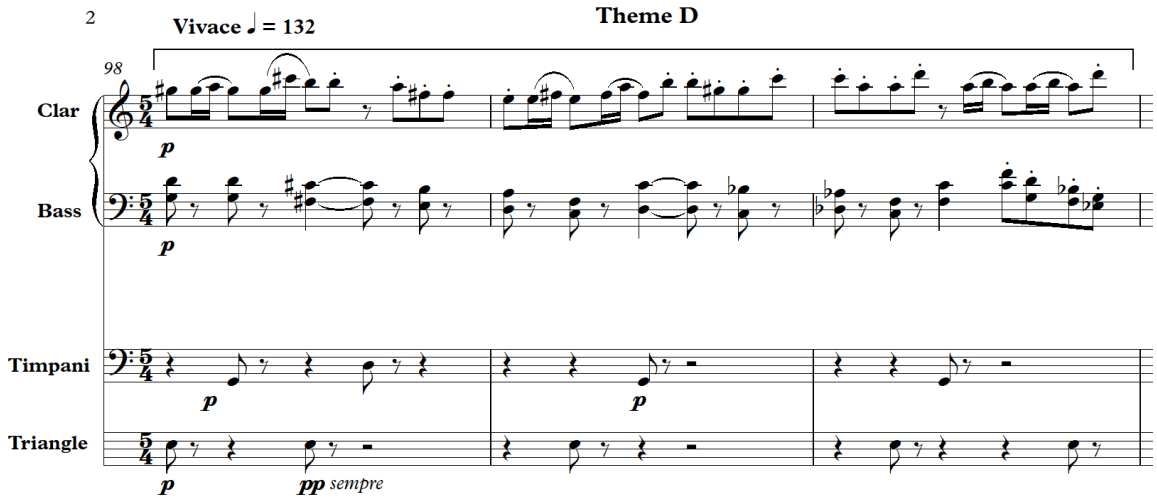


Figure 5: ***Symphony No. 2,*** **First Movement - Theme D, from bar 98**

While the function of some sections of the movement is principally to present thematic material, others are more developmental in nature. The ensuing *Allegretto* which commences at bar 116 is a good case in point. As in **Fig. 6**, the *Allegretto* section consists of a twelve-bar development. The section continues to a brief three-bar bridge passage (*Lentamente*) at bar 129, with the final three bars featuring arpeggiated passages on the harp.

Figure 6: ***Symphony No. 2,*** **First Movement – twelve-bar developmental section, bars 116-128**

The fourth section, *Andantino*, presents a new lyrical idea, Theme E**,** at bar 132 on the first oboe, accompanied by harp figurations and underpinned by sustained notes and chorale textures in the strings (see **Fig. 7)**. The *Andantino* section subsequently develops, featuring syncopated rhythms in the strings against emphatic melodic progressions in the bassoons against a tuba counterpoint. This passage is notable for its concern with small details of sonority of a kind that are comparatively unusual in Pace's work. He specifies that the suspended cymbal should be played with a soft beater, for example, and employs flutter-tonguing in the horns. The subsequent fifth section is at a quick *Allegro* pace and in 2/4 time. The first violins play the opening Theme F at bar 158, doubled in *pizzicato* by the second violins and viola, in counterpoint with the first and second horns, (see **Fig. 8**). This section is energetic in character, featuring tremolo and running semiquaver passages (mainly in the strings) against triplet figurations in the woodwinds. The section winds down into a brief lyrical interlude commencing at bar 169 in 3/4 time.

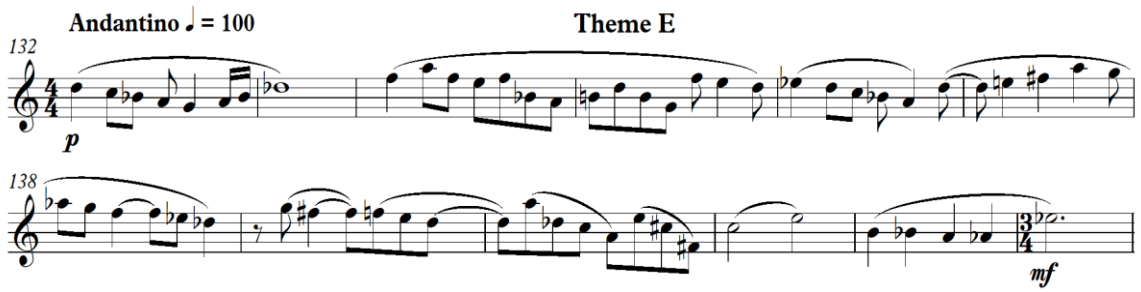


Figure 7: ***Symphony No. 2,*** **First Movement - Theme E, bars 132-143**

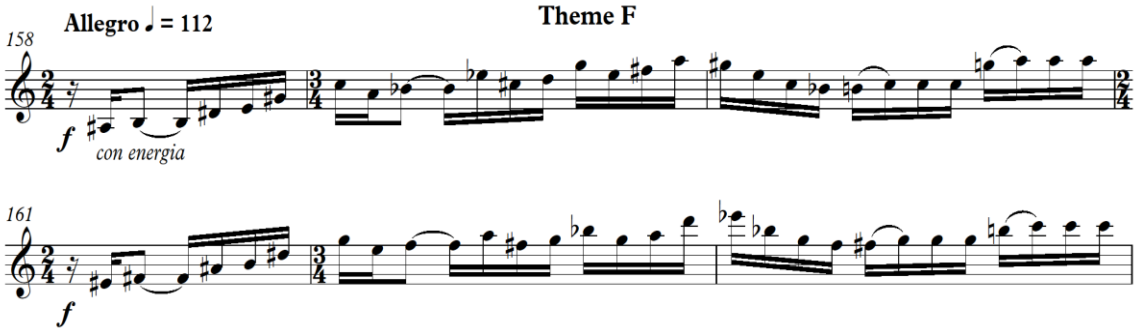


Figure 8: ***Symphony No. 2,*** **First Movement - Theme F, bars 158-163**

The *Meno mosso* section, which begins at bar 181 is intensively developmental, based on a brief thematic idea which appears in the first violin – Theme G – (see **Fig. 9**), presented against a contrapuntal background in the second violin, viola and cellos, and accompanied by the harp. After having the oboes in counterpoint with the clarinets in a tranquil tempo, supported by sustained minim sequences in the strings, at bar 193 the horns introduce a new lyrical contour accompanied by soft triplet tremolo passages in the strings. As the section progresses, new melodic ideas evolve which are heard in the woodwind and brass—such as that commencing at bar 193 on the horns. From bars 206 to 253, these contrapuntal textures develop, rising to a climax that ushers in the concluding *Allegro energico* section at bar 254, which functions as a coda. At the beginning of the *Allegro energico*, contrapuntal textures in the strings intensify in a gradual crescendo, against other contrapuntal voices in the flutes, oboes, and clarinets, long sustained notes in the horns, bass drum and timpani punctuations, and intervallic patterns of 4ths and 5ths in the brass parts. The section rises to a climax from bar 272 in a sonorous full orchestral texture. The movement ends on a six-note sonority comprising the pitches G. B-flat, D, F, A, and E-flat.

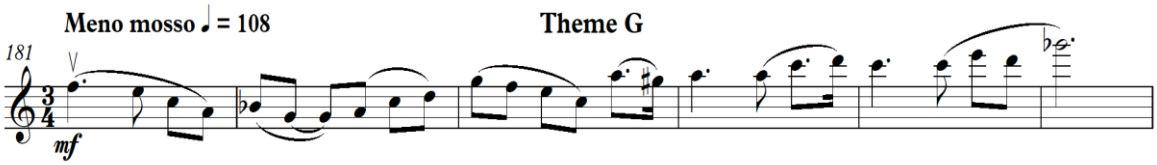


Figure 9: ***Symphony No. 2,*** **First Movement, Theme G, bars 181-186**

Second movement:

Bars	**Sections**	**Themes, Recurrences and Motifs**
1-5	*Andante*	Theme A
42-77	*Poco più mosso*	Fugal section
78-100	*Andante*	Theme B
101-103	*A tempo*	Theme C
138-143	*Poco meno mosso*	Coda

Table 2: *Symphony No. 2* (1966) – Second Movement, summary of form

The second movement offers an effective contrast to the first. As shown in Table 5, it comprises five sections, mostly in slow tempi. The opening section of the movement commences in an *Andante* tempo with a graceful Theme A played on the flutes (see **Fig. 10**). In counterpoint to the flutes, Pace introduces the alto saxophone at bar 6, with soft harmonic support from the horns and trombones. The strings introduce lyrical melodic material from bar 12, occasionally accompanied by harp arpeggios. Solos from the flute, clarinet, and the alto saxophone are later amalgamated in contrapuntal textures at bar 22 - the prominence of the alto saxophone in this section, and indeed, in the movement as a whole, is very notable. The first section continues in a similar fashion.

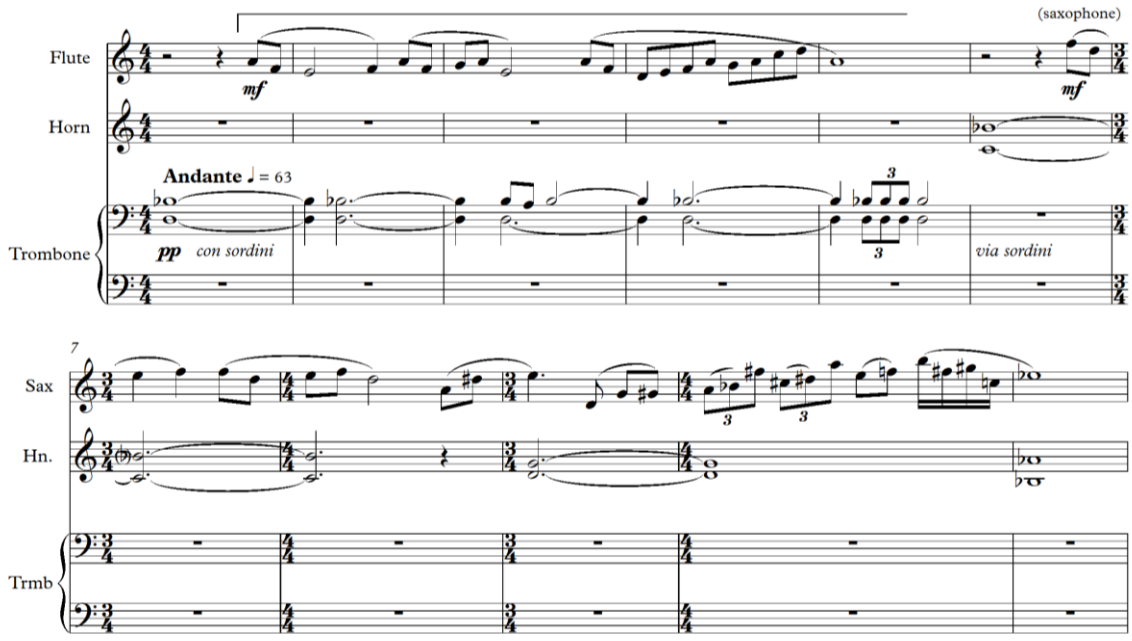


Figure 10: *Symphony No. 2*, Second Movement – Theme A, bars 1-5

In the second section, marked *Poco più mosso,* which commences at bar 42, the tempo quickens slightly to introduce semiquaver fugato textures in the strings. The strings continue to develop this material against a chorale-like theme in the horns. From bar 53, the passage rises to a climax in which the woodwinds present an idea in sustained dotted minims, accompanied by more animated rhythmic figures in the brass and strings, mainly in chorale textures. In a tranquil pace, the woodwinds present lyrical melodic contours in marcato minims at bar 67, and continue in contrapuntal textures till bar 76. Before the *Andante* section, the harp concludes the section with soft arpeggiated passages at bar 77.

The third section, *Andante*, starts at bar 78. Its principal idea, Theme B continues on the same material, as shown in **Fig. 11**. The section continues to unfold in imitative textures in the strings, and commencing at bar 90, the flutes, oboes, and clarinets combine in contrapuntal textures with the alto saxophone and brass, rising to a climax. The tempo slows down at bar 101 to introduce the next section, marked *A Tempo*. The alto saxophone introduces a short three-bar thematic idea – (see **Fig. 12**), against contrapuntal textures in the strings. As the alto saxophone and bassoon move contrapuntally, the section continues in a tranquil mood, getting softer until bar 113.

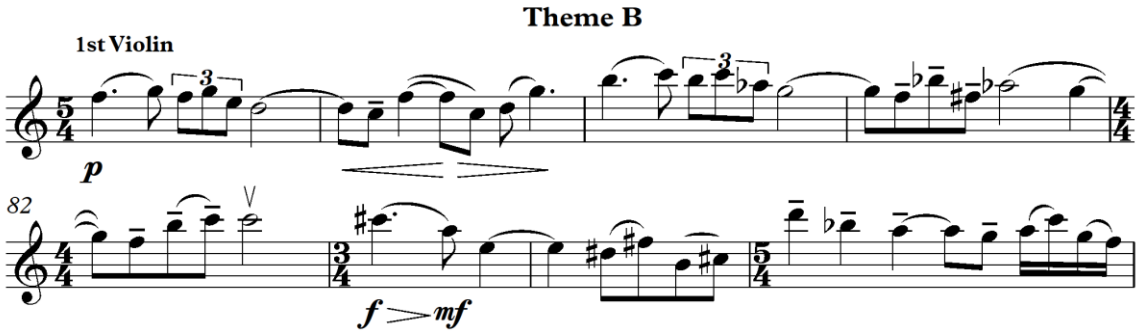


Figure 11: ***Symphony No. 2,*** **Second Movement – Theme B, bars 78-80**

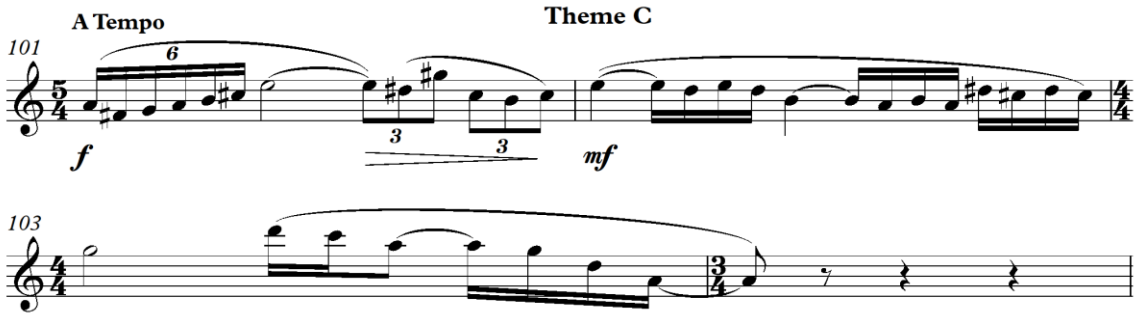


Figure 12: *Symphony No. 2*, Second Movement, Theme C, bars 101-103

At bar 114, the tempo alters and the metre becomes compound duple time. The section features similar contrapuntal textures in the strings, with short melodic ideas in the alto saxophone and brass. The movement continues to develop in chorale-prelude style in the strings, with arpeggiated chordal passages on the harp and sustained dotted minim passages in the brass. The movement concludes *Poco meno mosso* with a brief coda at bars 138-143**.**

Third Movement:

Bars	Sections	Themes, Recurrences and Motifs
1-186	*Allegro vivo*	Theme A
187-259	*Meno mosso*	Theme B
260-292	*Andante calmo*	Theme C
293-331	*Poco più mosso*	Theme D
332-351	*Ancora più mosso*	Theme E
352-369	*Allegro*	Bridge Section
370-381	*Largamente*	Coda

Table 3: *Symphony No. 2* (1966), Third Movement, summary of form

The final movement comprises seven sections, commencing *Allegro vivo* and concluding in a *Largamente* coda: the overall form is shown in **Table 3**. No thematic material is repeated at any point: each section presents a wholly contrasting thematic idea. Theme A commences with a tremolo on the strings, which acts as a background to the syncopated chordal idea announced by the horns. This section is agitated in character, and

predominantly contrapuntal in its textural organisation, which continues to Theme B from bar 110 and develops until bar 138.

The second section, marked *Meno mosso*, which commences at bar 187, is more tranquil, and its principal idea, Theme C, appears in the flutes. A subsidiary four-bar idea is later heard in the clarinets, alto saxophone and bassoon, later on the first violins. This section is notable for its unusual exploitation of coloristic effects, including string harmonics. The third section, *Andante calmo*, commences at bar 260 with Theme C announced on a solo violin in a high register, marked *a piacere* before being handed over to the first oboe accompanied by contrapuntal textures in the strings, with chordal and arpeggiated passages on the harp. The fourth section, *Poco più mosso*, introduces a four-bar Theme D heard on the cellos, and later repeated by the violas in an expanded variant. After an accelerando, the next section *Ancora più mosso* introduces Theme E, which is subsequently developed. This section serves as a bridge section to a brilliant *Allegro*, but after a few bars, the tempo slows to *Largamente*, as the final Coda of the movement.

3.3.3 Shorter Orchestral Works

Apart from large-scale orchestral works, over the course of his career Pace produced numerous shorter compositions, many of which are akin to light music and employ a much more conventional tonal harmonic language. As they largely follow similar compositional formulae, this section will merely attempt to provide a brief overview of his compositions in this vein, focussing on a small number of them to illustrate the general approach and their character.

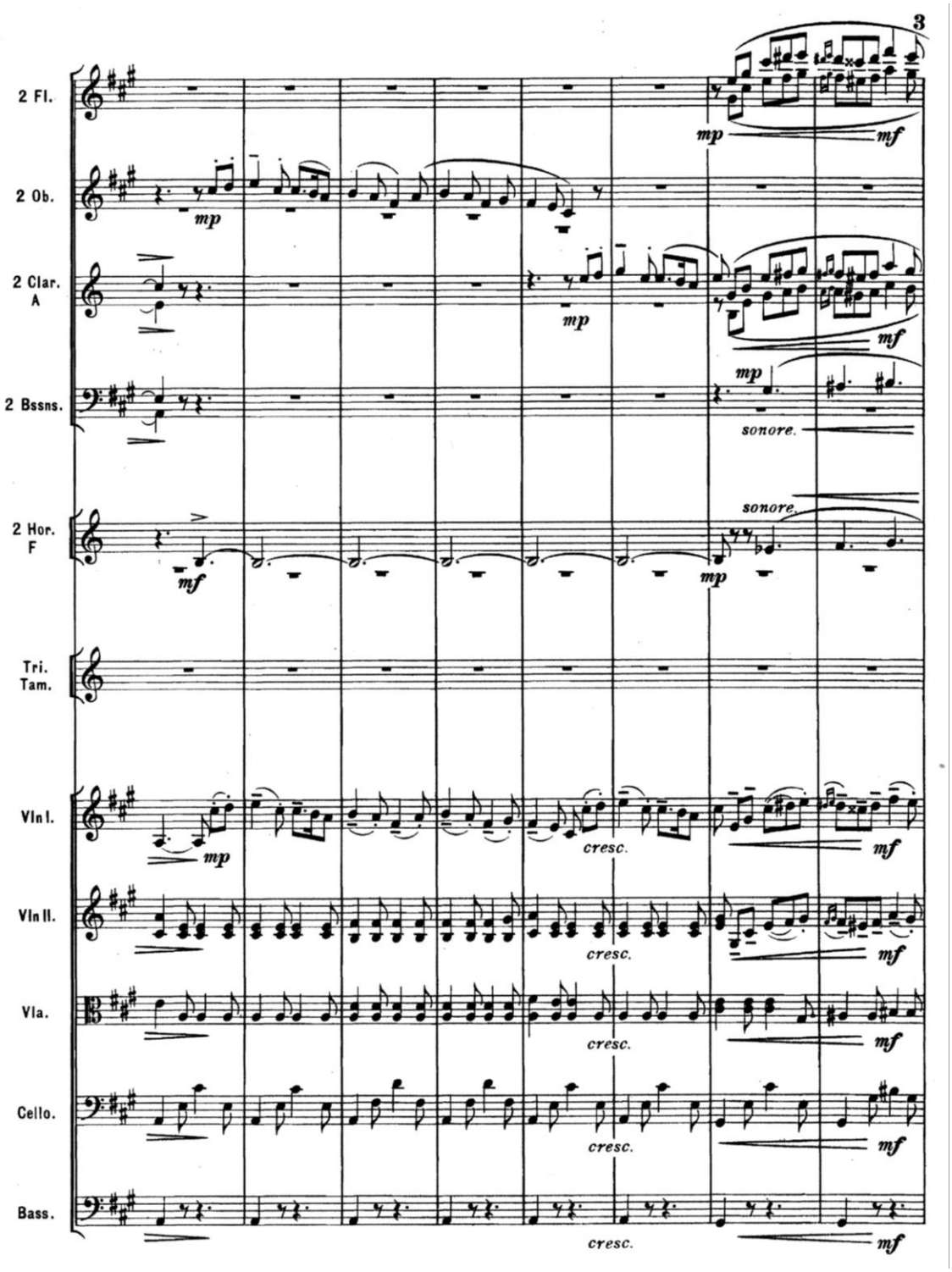
Most of these scores were performed by student groups or by local amateur orchestras, such as the Malta Cultural Institute orchestra and the orchestra of the British Institute. Little is known about the circumstances surrounding the genesis of these scores, but it is evident that Pace found it considerably easier to obtain performances of them—presumably because they are stylistically much more accessible than his post-tonal works and they are technically undemanding. Pace was by no means unusual in writing music of this nature: there was a considerable demand for light music at the period, and even

composers who predominantly wrote more serious works contributed to the genre: one thinks of Vaughan Williams in Britain, for example, who composed a considerable quantity of tuneful works for amateurs. Similarly, Walton and Shostakovich are good examples of serious composers who wrote lighter orchestral works also—such as the former's *Scapino* or *Johannesburg Festival Overture*, or the latter's jazz suites.

Pace's works in this vein exhibit similarities with the light music of British composers such as Haydn Wood (1882-1959) or Eric Coates (1886-1957), both of whose work was much played at the period, and which Pace would have had many opportunities to hear in British radio broadcasts. (The British Forces Broadcasting Service (BFBS) was operational until 25 March 1979, and Pace would also have had access to BBC services.[30]) Many of these pieces were written in small forms and had a dance-like character (such as waltz, polonaise, and march); equally popular was the short orchestral folk-song rhapsody. As Michael Payne has shown, this repertory remained very popular well into the 1950s, and the BBC maintained several light orchestras to perform it. Its listenship waned thereafter, largely because of the advent of newer styles of popular music and American musicals.[31] Nevertheless, BBC still devoted a considerable quantity of air time to light music until the 1960s.[32]

The *Children's Dance* from Coates's *Miniature Suite No. 1* (1911), the opening of which is shown in **Fig. 1**, provides a good example of the style, with its tuneful melodies, straightforwardly tonal harmonic language, and deft orchestration:

[30] Doreen Taylore and Doreen Taylor-Wilkie, *A Microphone and a Frequency: Forty years of Forces Broadcasting*, (University of Michigan: Heinemann, 1983), 174.
[31] Ibid: 47.
[32] See Michael J. Payne, *The man who write tunes': An assessment of the work of Eric Coates (1886-1957) and his role within the field of British light music*, (Durham: PhD Thesis, 2007), 46.


3
2 Fl.
2 Ob.
2 Clar.
A
2 Bssns.
2 Hor.
F
Tri.
Tam.
Vln I.
Vln II.
Vla.
Cello.
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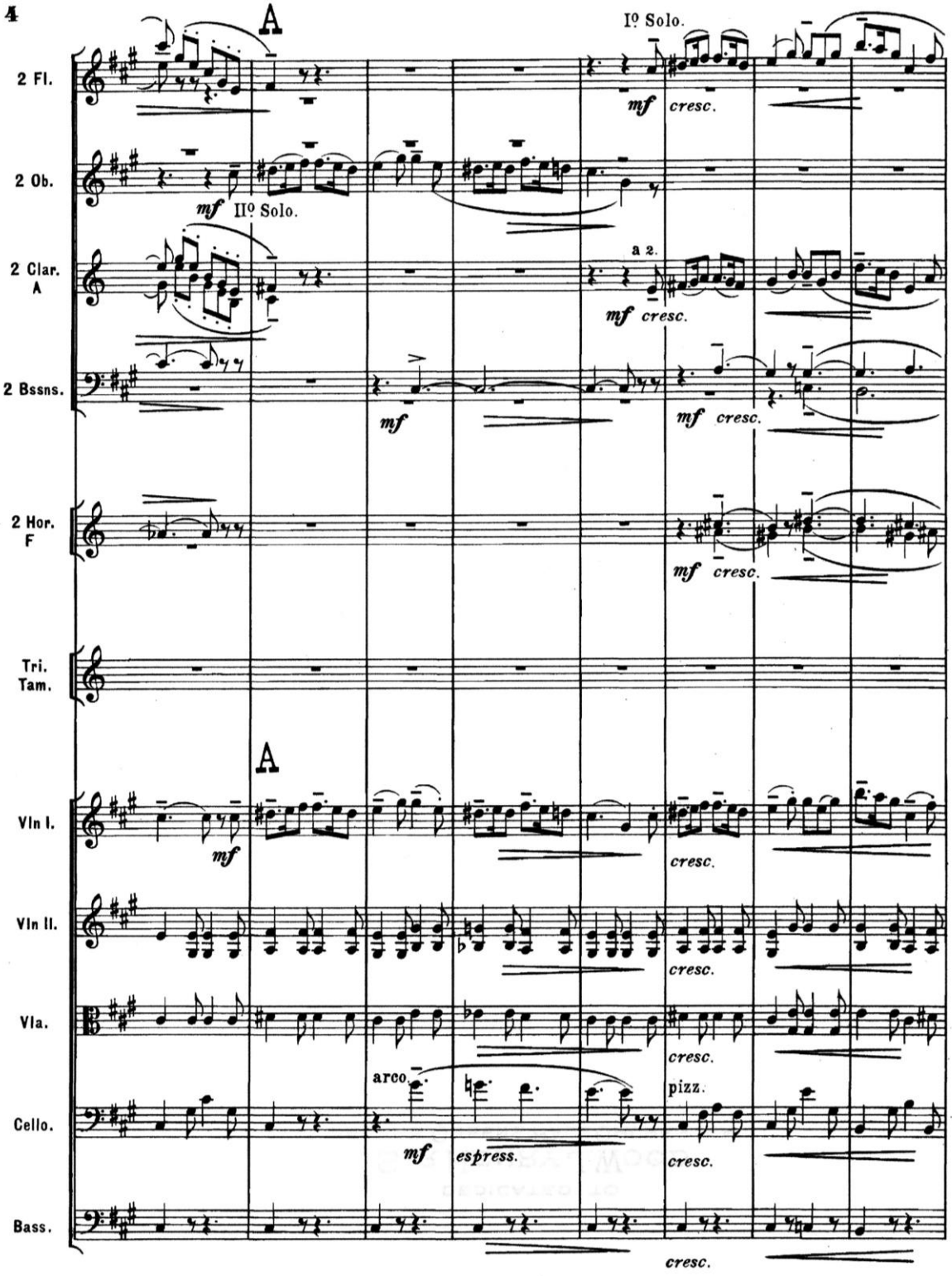


Figure 1 Eric Coates *Miniature Suite No. 1 – Children's Dance*, bars 15-30

A few examples from Pace's light works will serve to illustrate the similarity of approach: *Nocturne d'Avril* (1950) for piano and chamber orchestra (see **Fig. 2),** *Allegro Giocoso* for chamber orchestra (1980) (see **Fig. 3),** and *Variations on an Old Welsh Melody* (1956) for chamber orchestra (see **Fig. 4)**.

Nocturne d'Avril (1950) is a five-minute through-composed work for pianoforte and chamber orchestra, which was first performed at a concert of the Malta Cultural Institute on 2 February 1950. It is cast in a simple ternary form, and its opening section features a broad lyrical melody in C minor, against a simple syncopated accompaniment. As can be seen from the excerpt below, its triadic harmonic language is quite straightforward, the only significant departures from common practice being the somewhat unusual harmonic borrowings from the major key (for example, the juxtaposition of the dominant minor-G minor with A minor instead of A-flat major in bars 2-3). The style here is not far removed from nineteenth-century salon music.

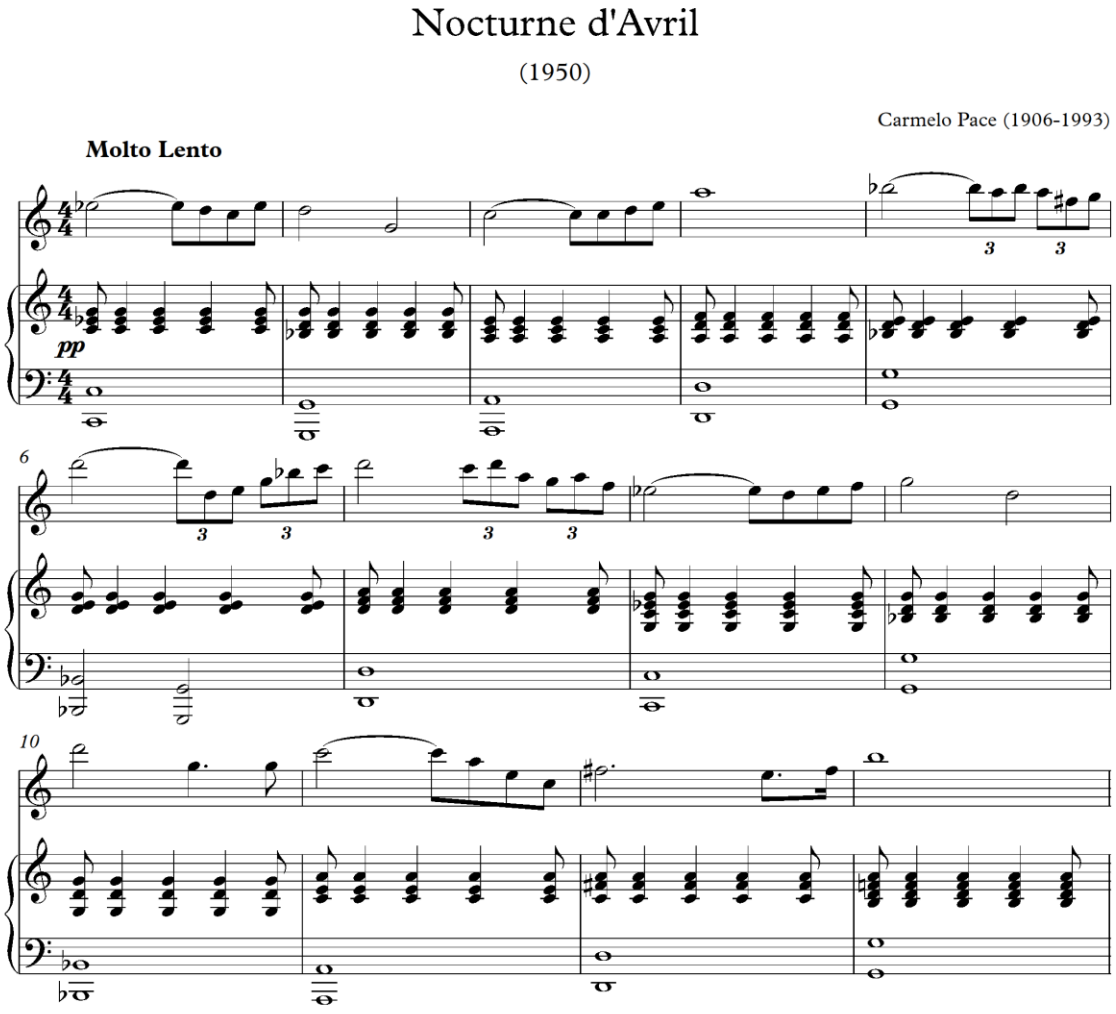


Figure 2: *Nocturne d'Avril* (1950), for piano and chamber orchestra, bars 1-13[33]

[33] Manuscript Number 2734

Other works, such as the *Allegretto Giocoso*, also invoke nineteenth-century precedents. This colourfully-scored eight-minute composition is almost reminiscent of Mendelssohn's incidental music to Shakespeare's *A Midsummer Night's Dream*, with its airy, delicate string and wind figurations:

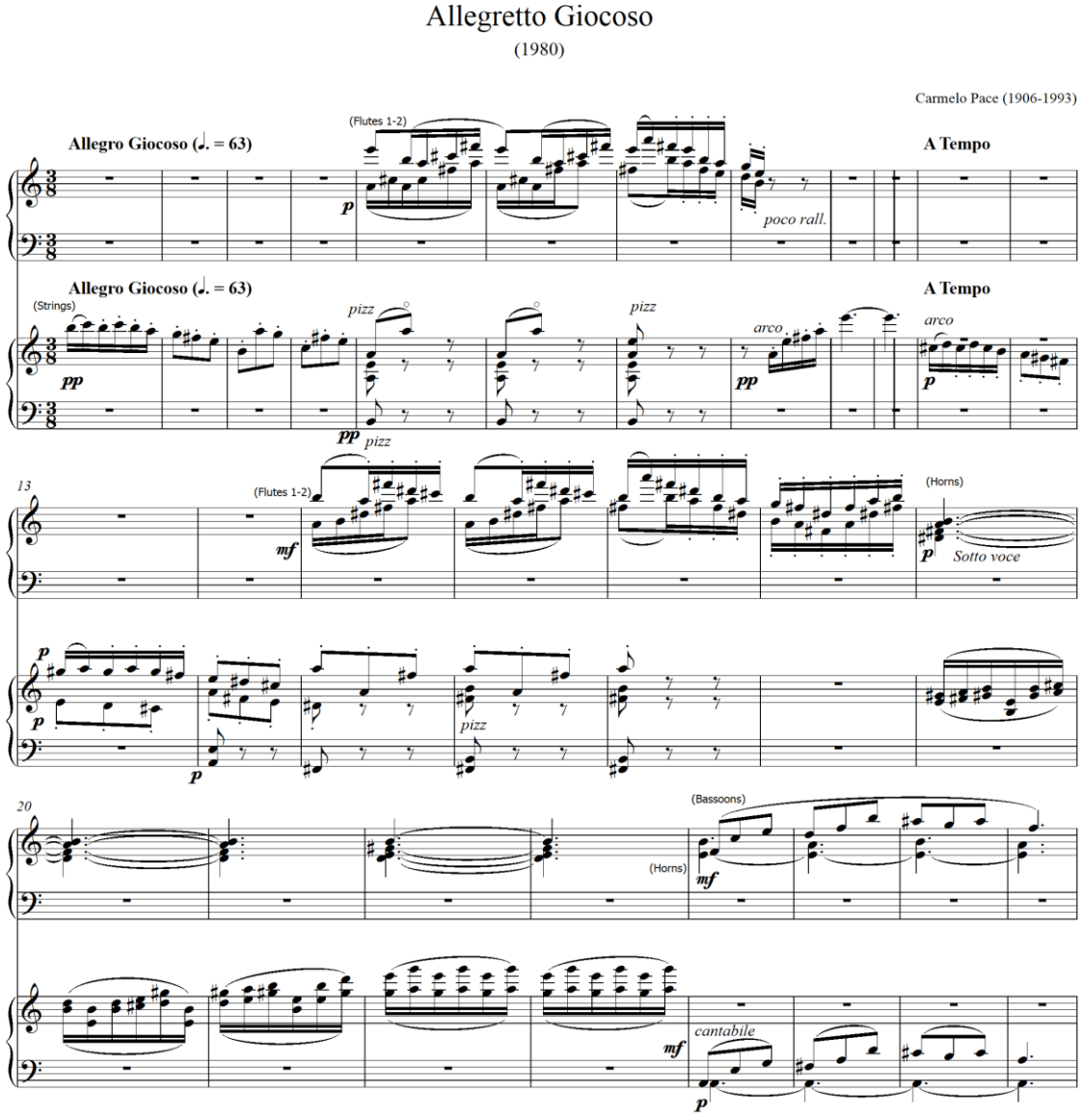


Figure 3: *Allegretto Giocoso* (1980), for chamber orchestra, bars 1-27[34]

Five Variations on an Old Welsh Theme furnishes a good illustration of the folk-song rhapsody genre. The seven-minute through-composed work is very simple in style, and was evidently written with amateur performers in mind. The only slightly unusual feature

[34] Manuscript Number 2718

is the rather remote relationship between the tonal centres of each variation. In the final variation, Pace employs a thematic recurrence taken from the first variation, and concludes the work in a climax, featuring contrapuntal textures in accentuated semiquaver and quaver passages in the home key.

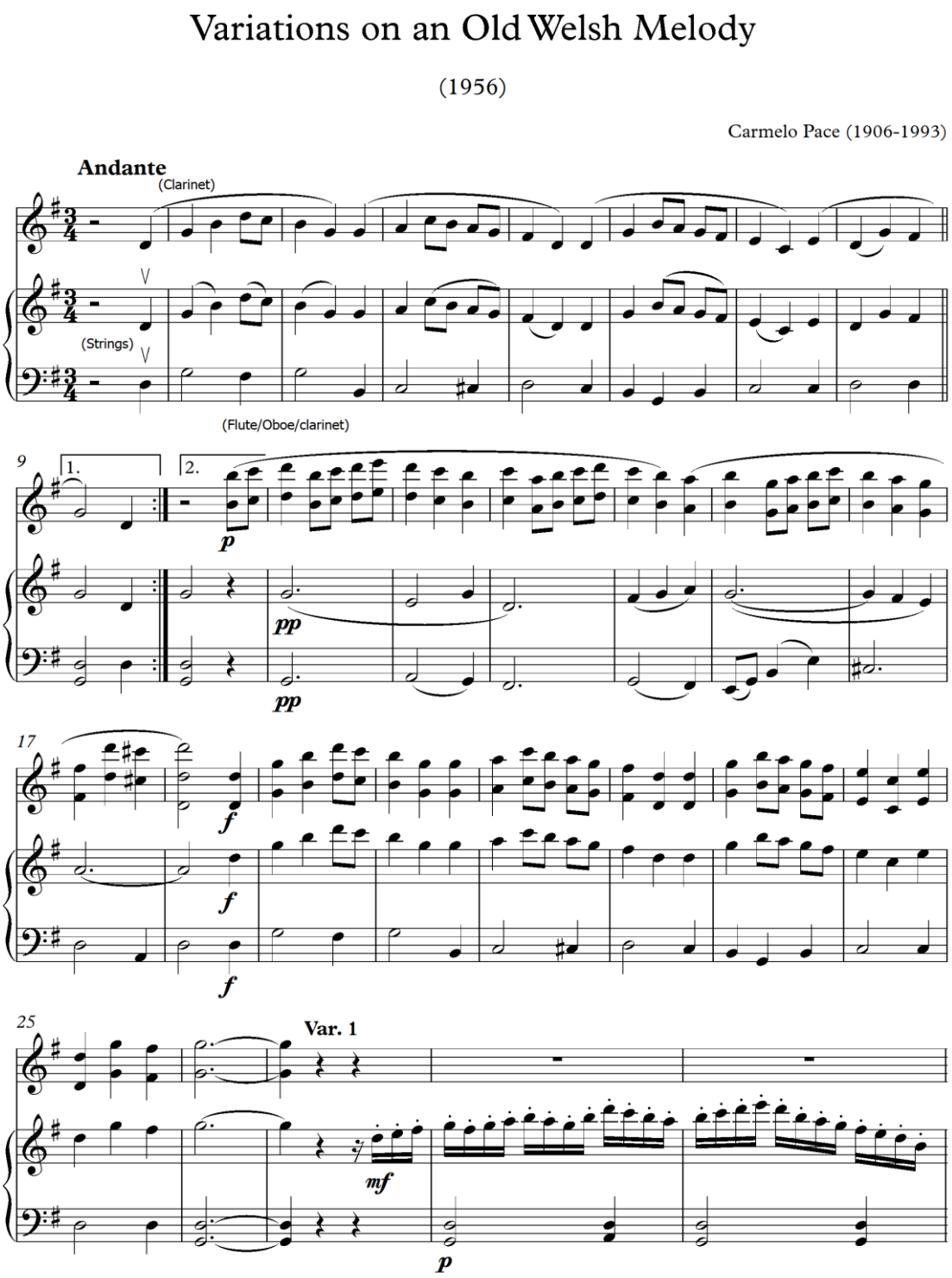


Figure 4: Pace's *Variations on an Old Welsh Melody* (1956), for chamber orchestra, bars 1-29[35]

[35] Manuscript Number 2703

3.4 Concertante Works

Apart from being the first significant Maltese symphonist, Pace was also the first native composer to write concertos. There are seven of these in total: two piano concertos, three concertinos for piano and chamber orchestra, one clarinet concerto and a concertino for bassoon and chamber orchestra. As five of these are small-scale works written in a conservative tonal idiom, I will focus here on two post-tonal works which are intrinsically of greater interest: *Piano Concerto No. 2* (1944) and the *Clarinet Concerto* (1970). As in the previous section dealing with the symphonies, my aim is to elucidate the distinctive features of Pace's approach to the genre, and to contextualise his work in relation to nineteenth-century traditions and twentieth-century developments.

As with his symphonies, Pace's approach to the genre of the concerto defies ready categorisation. It owes something to nineteenth-century models, but little to the kinds of most prominent formal models that were adopted. Piano Concerto No. 1 (1940) is in three movements, like concertos by Chopin, Schumann, Grieg, Tchaikovsky, and Rachmaninoff that are part of the standard repertoire.[36] There, however, the similarities end: as the summary of its formal organisation in **Tables 1-3** shows, each movement is structured in a manner that owes little to precedent.

[36] For a discussion, see Ralph Hill, *The Concerto*, (Melbourne, Vic: Penguin Books, 1952).

Bars	**Sections**	**Themes, Recurrences and Motifs**
1-3	*Lentamente*	Introduction
4-13	*Moderato*	Introduction
14-21 22-34	*A Tempo*	Theme A Development on Theme A
35-43 43-52 53-69	*Poco meno*	Bridge section Theme B Development of Theme B
70-75 76-84 85-93	*A Tempo*	6-bar bridge section, Theme C Development of Theme C
94-109 110-119 119-123 123-128 129-130 131-135 136-138 139-146 147-157	*Meno*	Theme D Development of Theme D Motif from Theme B Bridge section Motif from Development of Theme A Bridge section Motif from Development of Theme A Recapitulation of Theme A Recurrence of the Development of Theme A
158-166 166-182	*Poco meno*	Bridge section Recapitulation of Theme B
183-222	*Lento*	Cadenza
223-240	*Allegro moderato*	Coda

Table 1: *Piano Concerto No. 1* (1940), First Movement, summary of form

Bars	**Sections**	**Themes, Recurrences and Motifs**
1-8	*Adagio*	Introduction
9-24 25-28 29-39 40-65		Theme A Bridge section Development of Theme A Development of Theme A - continuation
66-67	*Molto lento*	Cadenza
68	*Presto*	Cadenza
69-93 94-100	*Adagio*	Recurrence of Theme A Coda

Table 2: *Piano Concerto No. 1* (1940), Second Movement, summary of form

Bars	**Sections**	**Themes, Recurrences and Motifs**
1-23	*Allegro moderato*	Introduction
24-27 28	*Pesante*	Bridge section *Recitativo Pianistico*
29-40 41-63 63-75 76-105	*Vivace*	Theme A Development of Theme A Recurrence of Theme A Recurrence of Development of Theme A and continues to develop
106-111 112-120 120-125 126-133 133-138 139-144 144-157	*Calando*	6-bar orchestral bridge section Theme B Development of Theme B Recurrence of Theme B – transposed Recurrence of Development of Theme B – transposed Development of Theme B Bridge section
158-164 165-190	*Allegro*	Theme D Development of Theme D
191-238	*Poco animato*	Orchestral bridge section
239-243		Piano and Orchestra bridge section
244-251 252-261		Recapitulation of Theme B - transposed Recurrence of Theme B - transposed
261-283	*Allegro*	Bridge section
284-296 297-319 320-371	*Come prima*	Recurrence of Theme A - transposed Recurrence of Development of Theme A – transposed Recurrence of Theme A and continues to develop
372-378	*Calando*	Orchestral bridge section
378-386 386-391 392-399 399-410	*Poco meno*	Recurrence of Theme B Recurrence of Development of Theme B Recurrence of Theme B – transposed Recurrence of Development of Theme B - transposed
410-416 416-365	*Allegro giusto* *Meno mosso* *Grandioso*	Orchestral bridge section Cadenza

Table 3: *Piano Concerto No. 1* (1940), Third Movement, summary of form

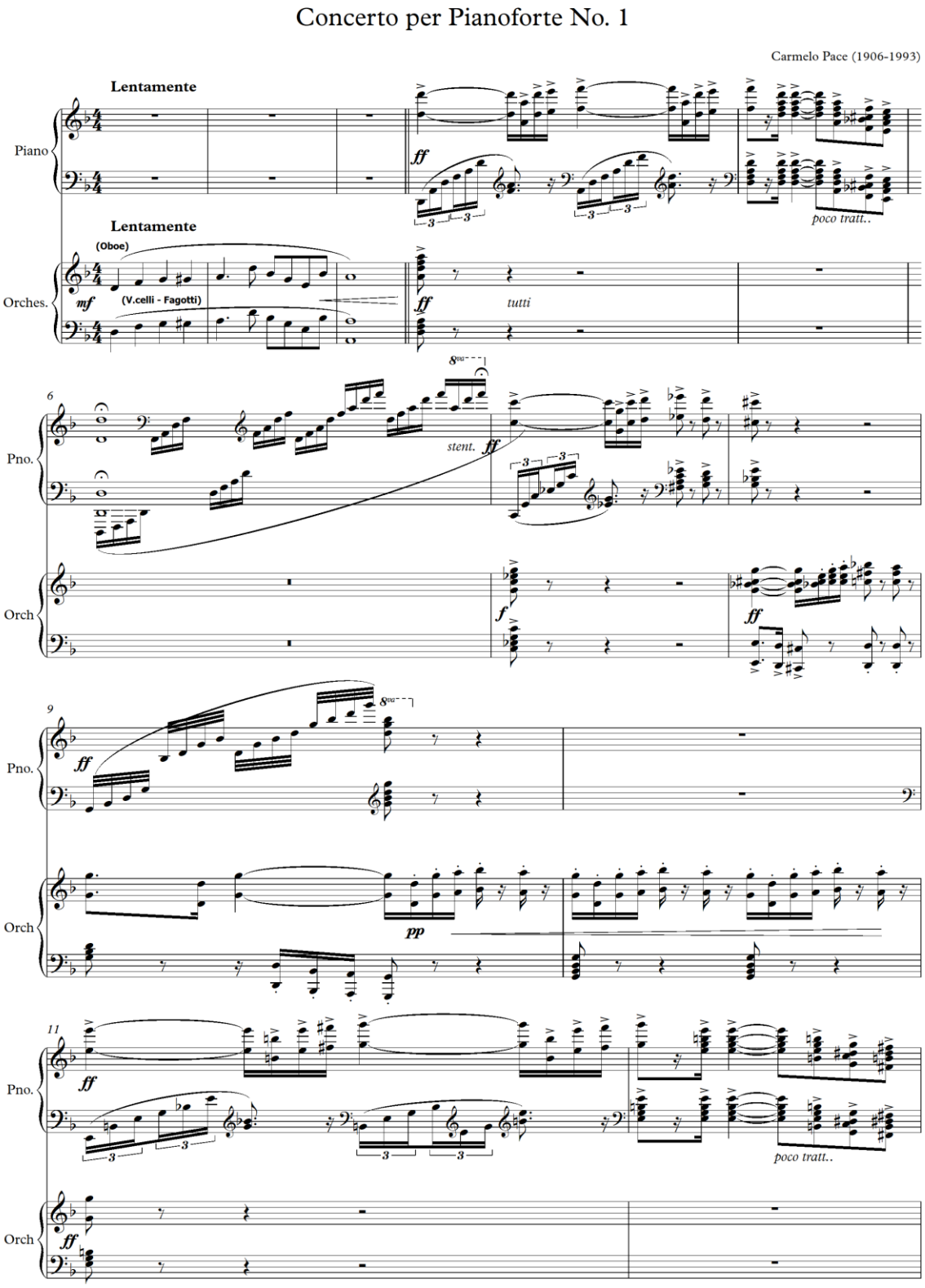


Figure 1: *Concerto per Pianoforte* No. 1 (1940) in D minor, First Movement, bars 1-12[37]

[37] Manuscript Number 2636

Piano Concerto No. 2 is cast in one movement, like Liszt's Second Concerto[38] or the Skryabin Piano Concerto[39] — but its sectional construction would seem to owe comparatively little to such models, especially in its lack of employment of thematic transformation. Nineteenth-century influences are more evident in the nature of the piano writing and Pace's general concept of the concerto: both of his concerti undoubtedly derive from the 'grand' virtuoso concerto, with their big gestures, highly dramatic rhetoric, and use of the full gamut of Lisztian and post-Lisztian pianistic resources. The solo part is predominant throughout, and the orchestra is largely assigned a subsidiary, accompaniment role. In this respect, they differ from the kinds of 'symphonic' concerti described by Ralph Hill, in which 'the work of the solo instrument and the orchestra is closely knit and artistically purposed', with the orchestra being 'a partner rather than a servile accompanist.'[40] The opening of Piano Concerto No. 1 (see **Fig. 1**) is a good illustration of Pace's style of keyboard writing.

In the twentieth century, the nature of the concertos written changed considerably; and although there was a strong continuing influence of Romantic models, there was also a tendency to break with the lush sonorities and highly charged rhetoric of Romanticism. Pace's concerti have little, if anything in common in style or manner with the most notable early twentieth-century piano concertos: there is nothing comparable to the harsh, percussive sonorities that pervade the Bartók[41] or Prokofiev[42] concerti, or the neo-classical elegance of the Ravel[43] or Stravinsky[44] concertante works, with their predominantly spare and transparent keyboard writing.

[38] For a discussion, see Kenneth Hamilton (ed), *The Cambridge Companion to Liszt*, (Cambridge and New York: Cambridge University Press, 2005).
[39] For a discussion, see Leonid Sabaneev and Judah A. Joffe, *Modern Russian Composers*, (New York: International Publishers, 1927).
[40] Hill, *The Concerto*, 16.
[41] For a discussion, see Peter S. Hansen, *An Introduction to Twentieth Century Music*,(Boston: Allyn and Bacon, 1961).
[42] For a discussion, see Hansen, *An Introduction to Twentieth Century Music*.
[43] For a discussion, see Hill, *The Concerto.*
[44] For a discussion, see Jonathan Cross, *The Cambridge Companion to Stravinsky*, (Cambridge, England: Cambridge University Press, 2003).

3.4.1 Piano Concerto No. 2

Piano Concerto No. 2 (1944) is written in one movement comprising eleven sections and lasts about forty minutes (see **Table 1**). It is constructed as a fast-slow-fast arch form – commencing with a slow introduction followed by an *Allegro* section, a central slow section and a concluding *Allegro*. It is mostly composed in a post-tonal idiom, though tonal harmony makes an appearance in sections 5 and 7.

Bars	**Sections**	**Themes and Motifs**
1-13	*Largo*	Introduction
14-26	*Andante*	Theme A
27-33	*Allegro moderato*	Orchestral bridge
34-47		Theme B
48-56		Development of Theme B
57-75		Recurrence of Theme A
76-80		Orchestral bridge section
81-84		Theme C (Antecedent)
85-88		Theme C (Antecedent)
89-94		Development of Theme C (Consequent)
95-97		Development of Theme C (Consequent)
98-101		Recurrence of Theme C (transposed)-(Antecedent)
102-109		Development of Theme C (Consequent)
110-117		Orchestral bridge section
118-125		Theme D
126-136		Development of Theme D
137-173		Development of Theme – continued
174-177		Theme E
178-206		Development of Theme E
207-210		Theme F
211-218		Development of Theme F
219-225		Cadenza
226-242	*Andante*	Recurrence of Theme A
243-246	*Lentamente*	Recurrence of Theme C – transposed
247-250		Development of Theme C
251-267		Recurrence of Theme C
268-271	*Più mosso*	Recurrence of Theme C
272-296		Development of Theme C
296-299		Short orchestral bridge
300-316	*Largo*	Orchestral bridge section
316-320		Theme G
320-323		Development of Theme G
323-332		Development of Theme G – continuation
333-341		Theme G continues to develop
342-349		Theme H
350-359		Development of Theme H
361-366		Motivic fragment from Theme H and continues to develop

369-391		Virtuoso passagework
391-415	*Allegro – Poco meno mosso*	Orchestral bridge section
416-421 423-450 451-462 462-472 472-478 478-486 486-492 492-496	*Allegro*	Theme I Development of Theme I Theme I continues to develop Orchestral bridge section Theme J Development of Theme J Recurrence of Theme J – transposed Recurrence of Development of Theme J - transposed
497-540	*Giocoso (in uno)*	Virtuoso passagework
541-554 555-561 562-572 573-581 582-589 590-598 599-614	*Allegro moderato*	Short orchestral bridge section Recurrence of Theme I Theme J Recurrence of Theme J Recurrence of Theme J Brief cadenza Development of Theme J
615-626	*Lentamente*	Theme K
627-826	*Allegro in uno*	Finale - Coda

Table 1: *Piano Concerto No. 2* (1944), summary of form

Pace's piano concerto commences with a thirteen-bar introductory passage on the pianoforte, in *Largo* pace, (see **Fig. 1**)—a gesture that may have been inspired by the precedents of Beethoven's Fourth Concerto [45] or perhaps Rachmaninoff's Second Concerto[46].

[45] For a discussion, see Hill, *The Concerto*, 132-135.
[46] For a discussion, see Hill, *The Concerto*, 294-297.

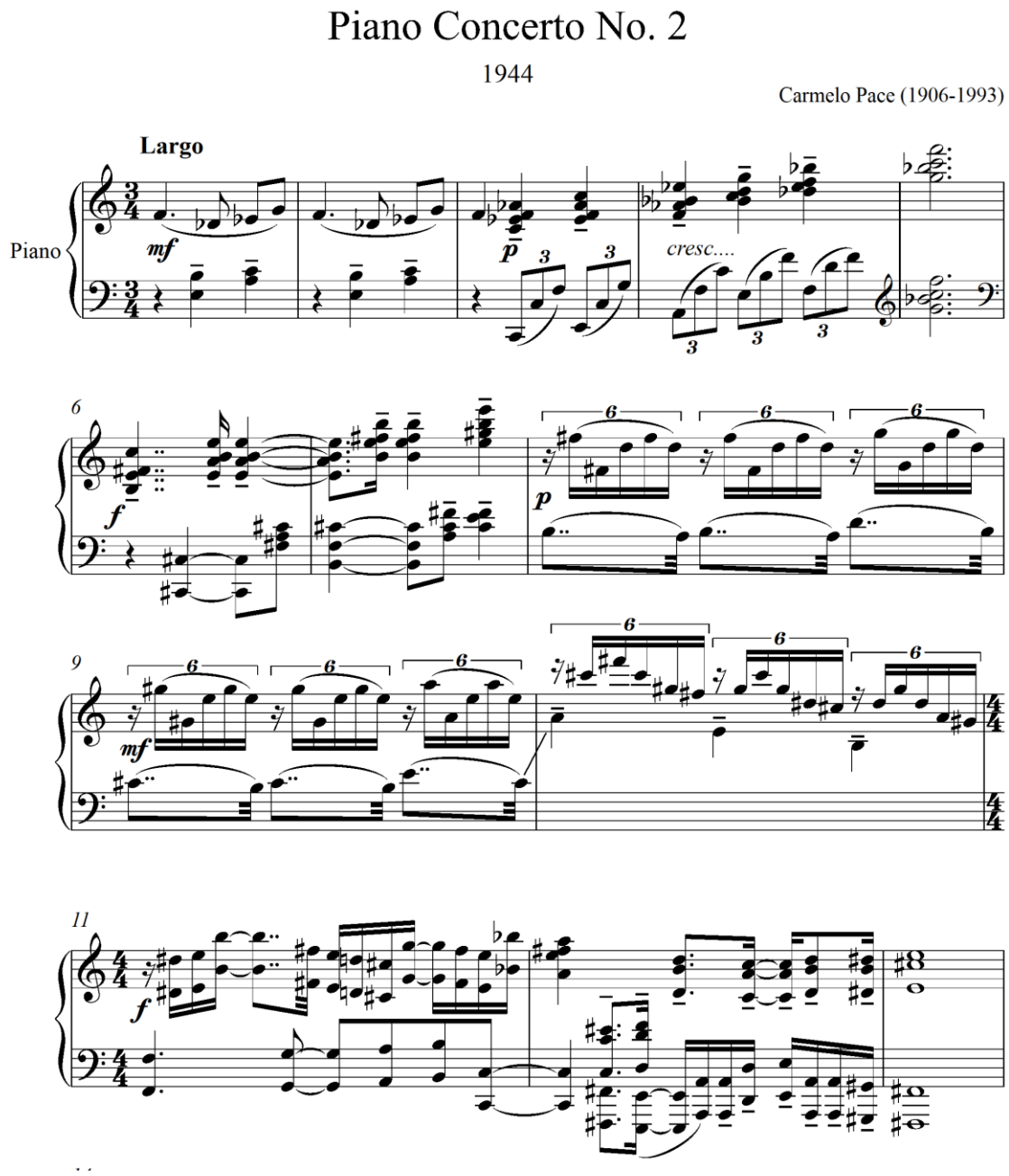


Figure 1: ***Piano Concerto No. 2*** **(1944),** ***Largo*****, opening bars from 1-13**[47]

The orchestra enters at bar 14 when Theme A appears on the cellos and double basses. A slightly varied recurrence of the first theme is presented in the oboes, at bar 17 in the same section. After a short orchestral bridge of seven bars, Theme B is heard at bar 34 on the piano, projected in chordal passages, and later developed in arpeggiated and scale-like passages until bar 47. The theme is further developed by double-octave passages in the upper registers supported by arpeggios, and the theme continues to develop up to the recurrence of Theme A in bar 75. A short orchestral bridge section links to the subsequent

[47] Manuscript Number 2637

theme – C at bar 81. This is heard in the upper register in double-octaves supported by arpeggiated passages in the lower register of the keyboard from bars 81-109 - (see **Fig. 2**). The orchestra plays a wholly supportive role throughout this passage, with the piano constantly predominant. Theme C is developed before being restated on the piano an augmented fifth lower at bars 87-88, and later heard a perfect fourth higher at bars 98-101. The theme is then developed to bar 109, after which a short bridge section in the orchestra is heard at bars 110 to 117. Theme D then appears at bars 118-125 and develops into agitated semiquaver passages in the upper register, supported by chordal passages until bar 136. Theme D continues in virtuosic arpeggiated and chordal passagework until bar 173. The appearance of Theme E is heard from bars 174-177, and developed until bar 206.

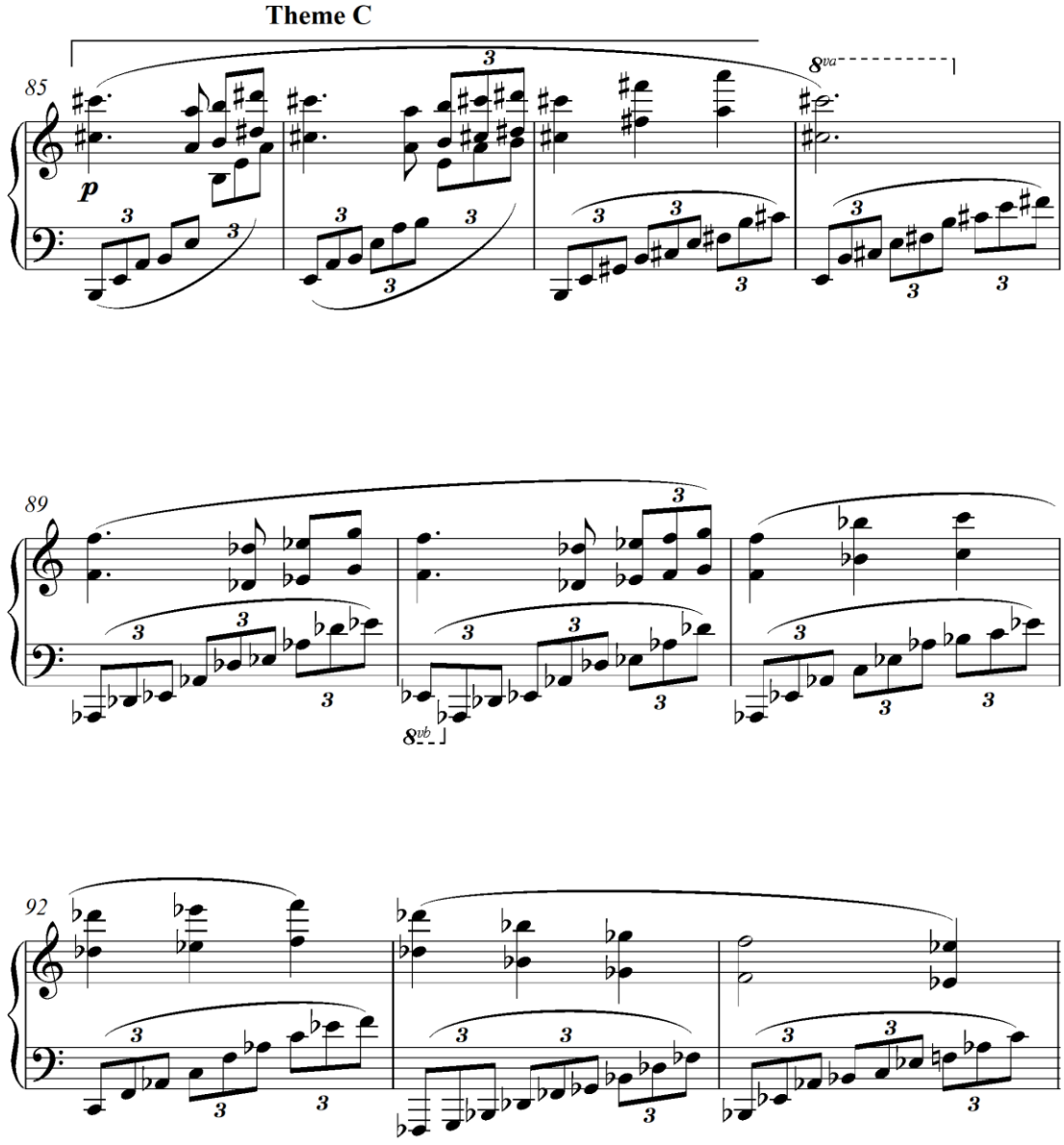


Figure 2: ***Piano Concerto No. 2,*** **Theme C, bars 85-94**

Theme F appears at bar 206 on the piano (see **Fig. 3**). This short four-bar thematic idea is presented in arpeggiated passages in the bass register supported by diatonic chordal passages in the upper register, progressing towards the cadenza at bar 219.

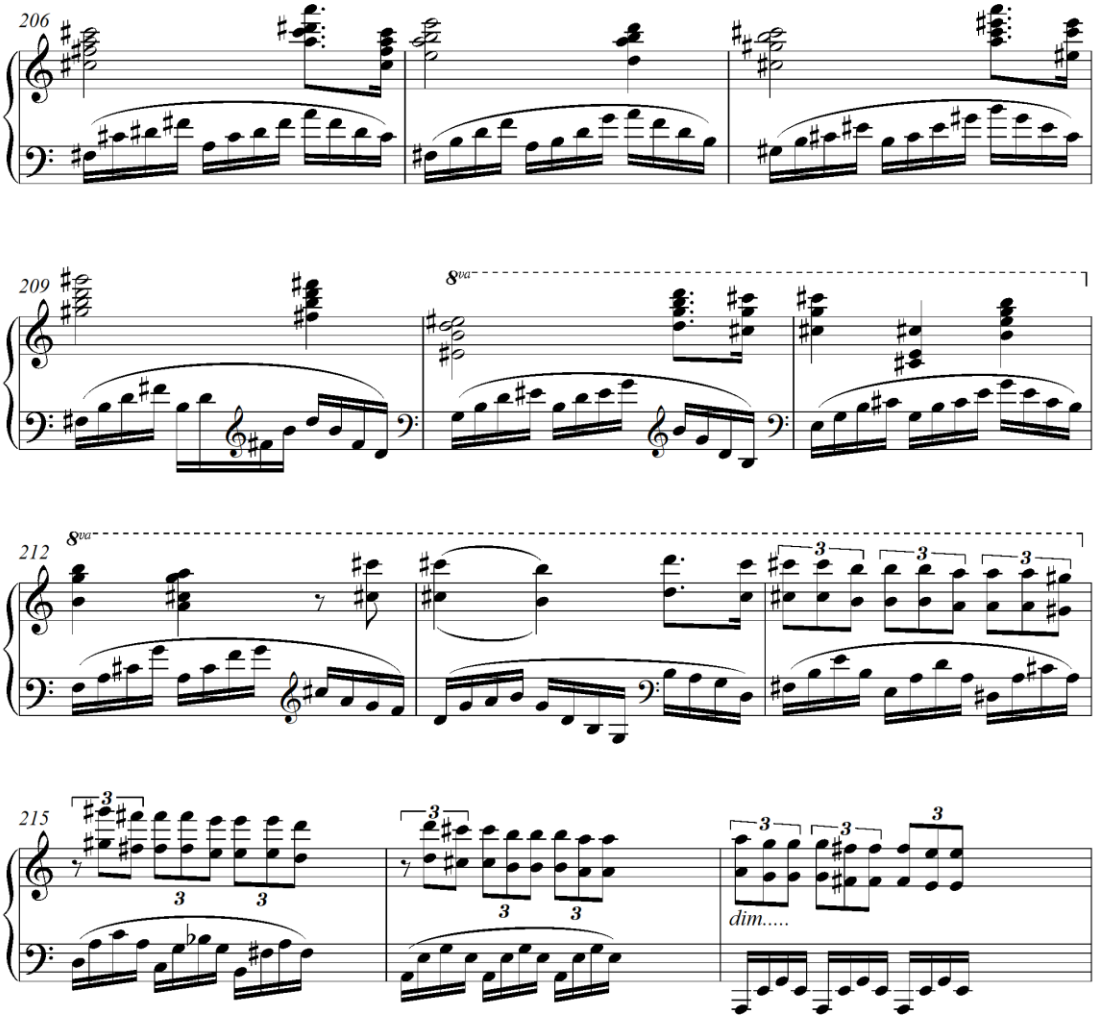


Figure 3: ***Piano Concerto No. 2*****, Theme F, bars 206-217**

At bars 219 to 225, the piano presents energetic passagework, with lyrical melodic contours in the higher register of the piano supported by running scale-like passages in the lower register. After a short pause at bar 225, Pace incorporates the recurrence of Theme A at bars 226-242, and continues to restate, in a transposed passage, the recurrence of Theme C at bar 243, in the *Lentamente* section. Theme C is subsequently restated on the oboe and violins (see **Fig. 4**) from bars 251-267. After the orchestral bridge section, the same theme – C is heard on the piano from bars 268-296 in the *Più*

mosso section. Thereafter, there is a short bridge section before the next section commences in *Largo* tempo, at bar 300.

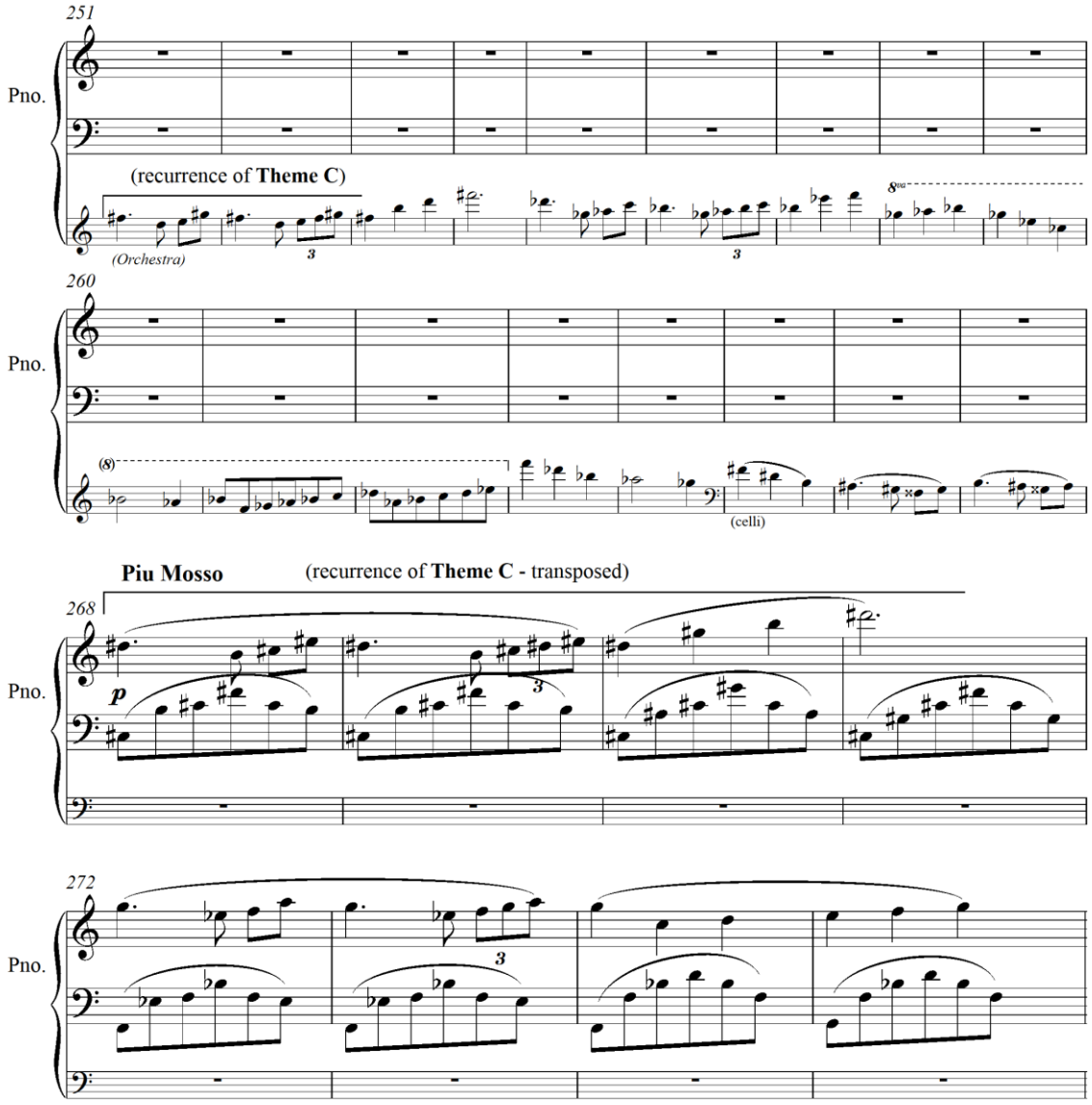


Figure 4: *Piano Concerto No. 2*, recurrence of Theme C, bars 251-273

After a brief orchestral interlude on the horns and strings, the piano enters in the key of D-flat major, and Theme G appears at bar 316 in the upper register (see **Fig. 5**). Thereafter, the soloist presents virtuoso passagework and changes key to C major at bar 333, leading shortly to the new section, *Poco più mosso*, at bar 317. The piano accompanies lyrical ideas in the orchestra, and at bar 342, introduces Theme H. As the section continues Theme H is restated in the cellos at bar 350, and in the upper register of the pianoforte in a slightly modified version from bar 361. The solo part continues with florid arpeggiated passages spanning the entire range of the keyboard, while the thematic

material continues to develop. A short orchestral interlude supervenes at bar 392, which slows down for a few bars to *Poco meno mosso* at bar 409.

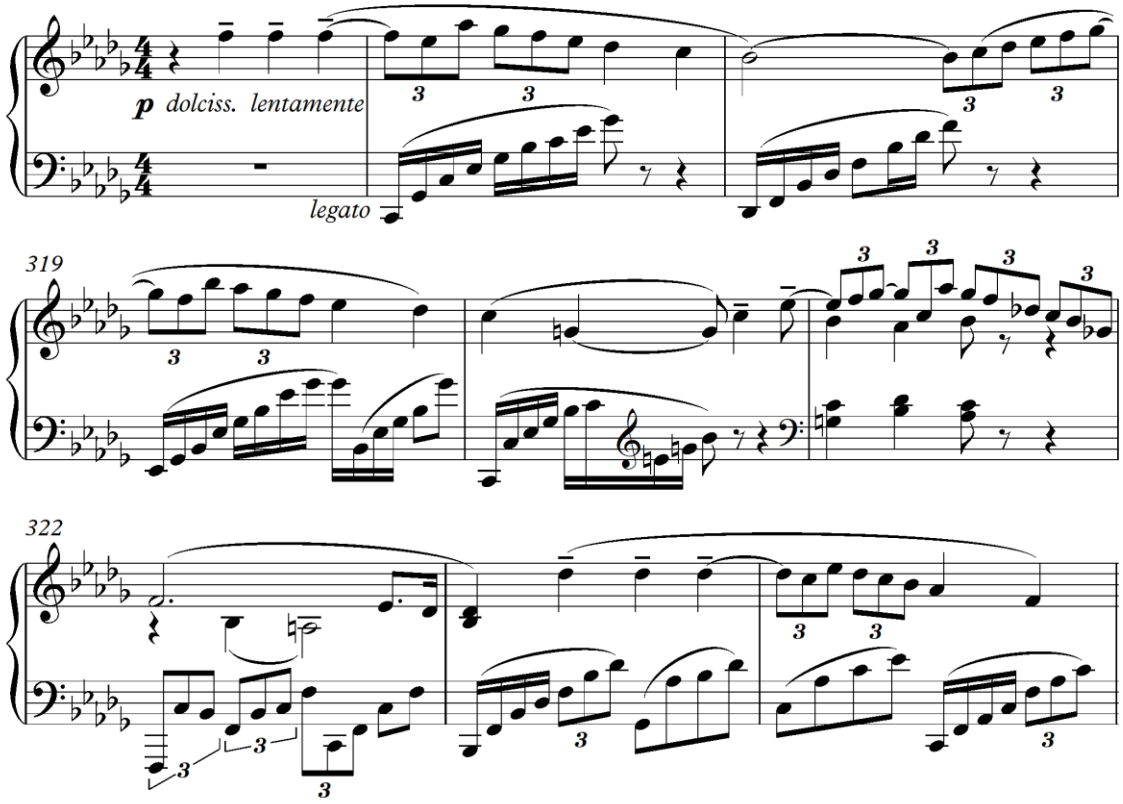


Figure 5: ***Piano Concerto No. 2,*** **Theme G, bars 316-324**

As the interlude by the orchestra continues, the piano enters in another thematic idea at bar 416 with double-octave passage work – Theme I. The piano part progresses and develops into different rhythmic patterns and angular melodic ideas, until Theme J appears at bar 472. Theme J continues to develop and is restated in transposed passages till bar 496. The next section is marked *Giocoso in uno*. Here, the piano part is once again assigned virtuoso passagework whilst the trumpets and the first violins combine in contrapuntal textures. As the concerto continues on the same harmonic and textural vein, displaying virtuosic passagework in the piano part and developing new thematic material, the work enters in the *Allegro moderato* section at bar 541, with a short orchestral interlude of fourteen bars in which the cellos and double basses are brought to prominence. At bars 555-561, Pace restates Theme I in the piano, and thereafter, Theme J appears at bar 562, in the cellos and double basses, before being presented in the upper register of the pianoforte at bar 573, and subsequently, on the violins at bar 582. As a

brief cadenza for the soloist follows till bar 598, Theme J is developed in the lower register of the piano from bars 599-614.

Theme K of the ensuing *Lentamente* section is presented at bar 615 on the violas. As the theme unfolds, it also pervades the final section, *Allegro in uno*, commencing at bar 627 where it develops into different rhythmic patterns, concluding on a climax of double-octave and arpeggiated passages on a chord of C major at bar 825-826.

3.4.2 Clarinet Concerto

The Clarinet Concerto (1970) is a twenty-five minute work scored for clarinet and chamber orchestra. The work was composed for Freddie Mizzi (b.1934)[48], who performed it for the first time at the Manoel Theatre on Friday 25 September 1970 on the occasion of the 20th Session of the Regional Committee for Europe of the World Health Organisation. The Manoel Theatre Orchestra was conducted by Maestro Joseph Sammut.

The concerto is structured in three movements: *Introduzione ed Allegro Moderato, Tema pastorale con tre variazioni* and *Rondo Burlesco.* The soloist remains in the limelight throughout, with the orchestral playing a wholly subsidiary role.

First movement:

As shown in **Table 1**, the movement consists of seven sections. It opens with a three-bar introductory passage on the flute, supported by contrapuntal textures on the strings, (see **Fig. 1**). Theme A is presented by the solo clarinet in bar 3 (see **Fig. 2**). This idea features large intervallic angular leaps (such as a compound perfect fourth) that serve to launch virtuosic display passages. The orchestral accompaniment is predominantly contrapuntal,

[48] Michael J. Sciavone, *Dictionary of Maltese Biographies*, Vol. II, G-Z, (Malta: Pin Independent Publication, 2009), 1195.

with the wind and brass lent prominence. At bars 26-33, Pace employs choral-like textures which serve as a short bridge to the third section.

Bars	**Sections**	**Themes and Recurrences**
1-3	*Lento*	Introductory passage
3-17		Theme A
19-26		Development of Theme A
26-33	*Maestoso*	Orchestral bridge passage
33-37	*Allegro moderato*	Theme B
37-40		Recurrence of Theme B – transposed
40-52		Development of Theme B
52-58		Orchestral bridge passage
58-65		Theme C
66-75		Development of Theme C
77-91		Development of Theme C - continues
94-101	*A Tempo*	Theme D
102-110		Recurrence of Theme D
110-114		Orchestral bridge passage
115-156		Continuous development of Theme D
159-163	*Largo*	Orchestral bridge passage
164-170	*Mosso*	Theme E
170-177	*Allegro moderato*	Recurrence of Theme B
177-189		Recurrence of the development of Theme B
189-194		Orchestral bridge passage
195-208		Recurrence of Theme D
208-210		Orchestral bridge passage
211-224		Coda

Table 1: *Concerto for Clarinet* (1970), First Movement, summary of form

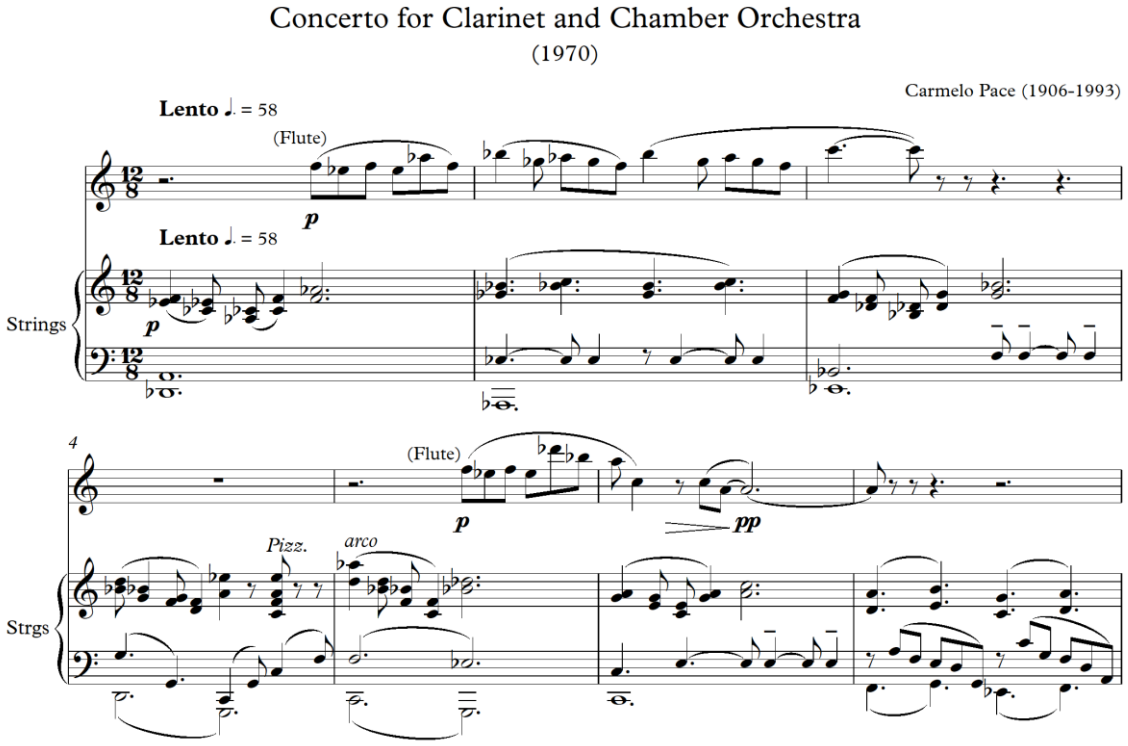


Figure 1: ***Concerto for Clarinet*** **(1970), First Movement, bars 1-7**[49]

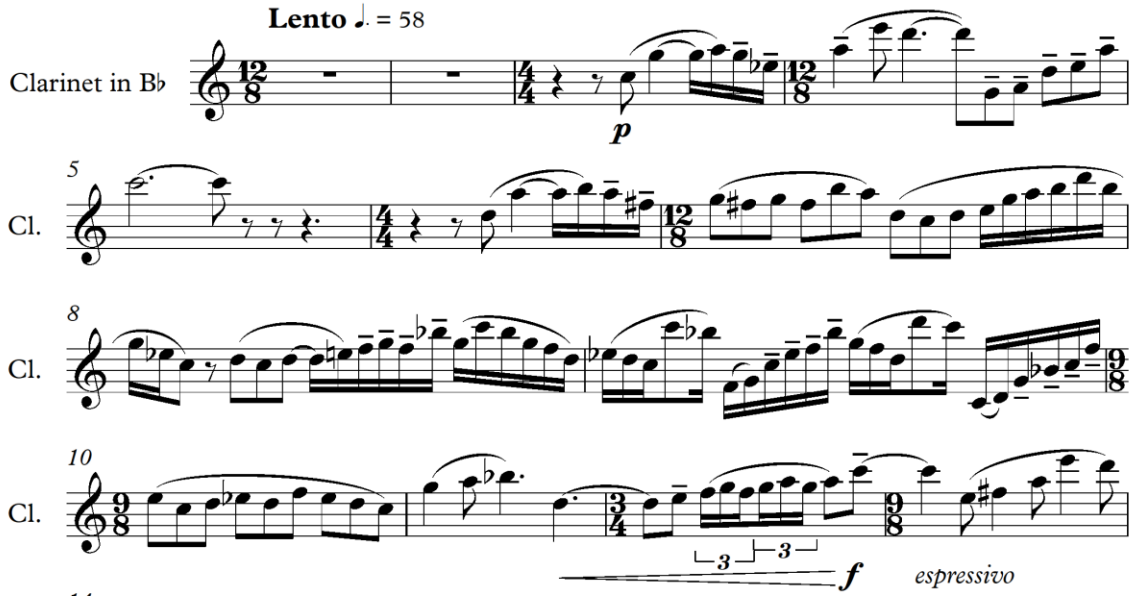


Figure 2: ***Concerto for Clarinet*****, First Movement, Solo Clarinet Part, bars 1-13**

[49] Manuscript Number 2836

At bar 33, Theme B appears, and is immediately developed, with the clarinet part supported by contrapuntal textures (see **Fig. 3)**. Subsequently, at the beginning of the bridge section, Pace employs doubling of melodic material between the flutes, oboes, clarinets and on the first violins, with counterpoint in the lower strings and brass (see **Fig. 4**). After a short bridge section, Theme C appears at bar 58, employing similar rhythmic patterns as in the two themes stated previously, and later developed until bar 91.

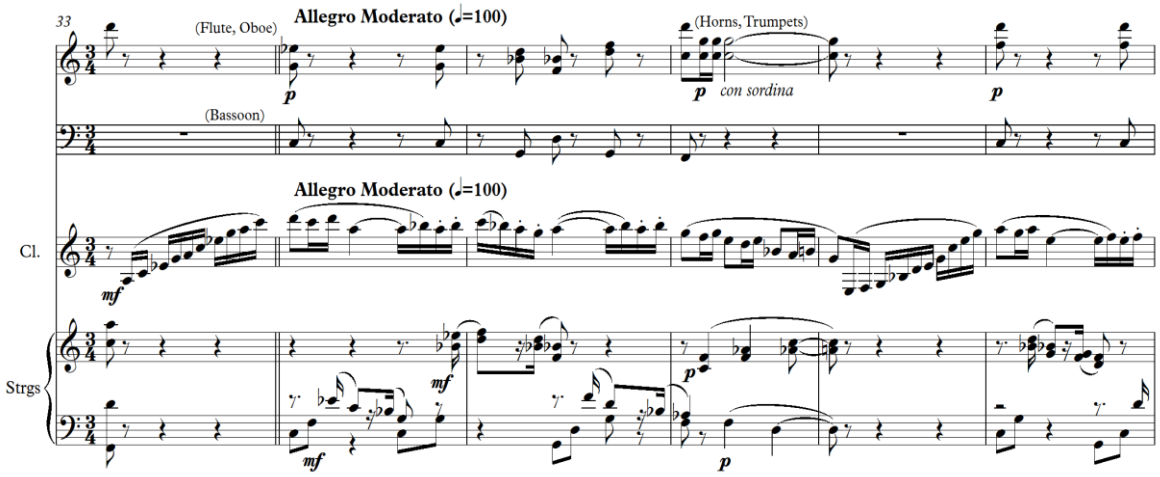


Figure 3: *Concerto for Clarinet*, First Movement, Theme B, bars 33-38

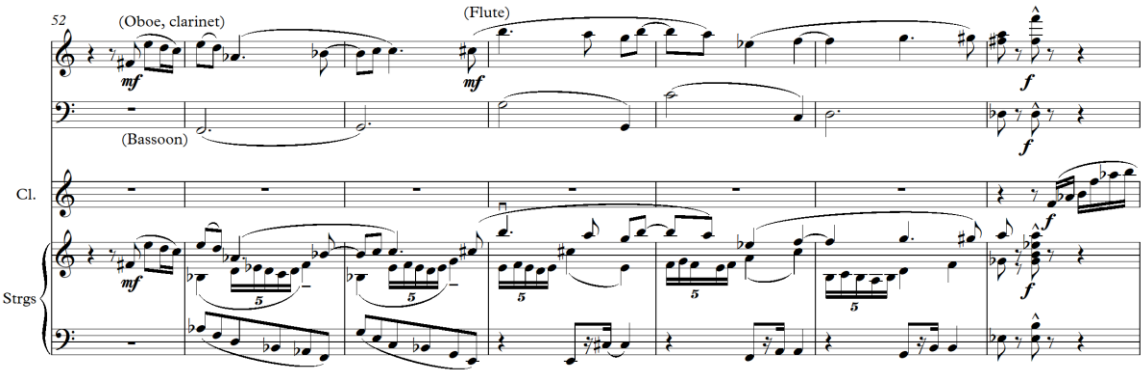


Figure 4: *Concerto for Clarinet*, First Movement, Bridge section, doubling of melodic material, bars 52-58

Theme D enters at bar 94, an eight-bar antecedent-consequent structure featuring lyrical contours, with florid semiquaver passages on the solo clarinet. The same theme re-

appears at bar 102, its first phrase melodically altered, but employing the same rhythmic pattern. The consequent phrase is melodically enhanced by means of different rhythmic patterns. Between bars 110-114, a short orchestral bridge passage links to the development section. This section of the movement (commencing at bar 115) features angular melodic passages against virtuosic passagework on the solo clarinet part, supported by melodic doublings and contrapuntal textures, mainly in the strings.

The *Largo* section serves as a bridge from bars 159-163. Pace then introduces Theme E at bar 164 in the *Mosso* section which showcases virtuosic passagework for the soloist and also functions as a short cadenza almost at the end of the movement (see **Fig. 5**). This section recapitulates material from the *Allegro moderato* section, with Theme B re-appearing at bar 170. Towards the end of the movement, Theme D is restated at bar 195, supported by contrapuntal textures in the strings, and doublings in the woodwinds and brass. The first movement concludes with a Coda from bar 211 to 224, ending on a cadence comprising two diatonic chords, Fmin^{7} closing onto E-flat major.

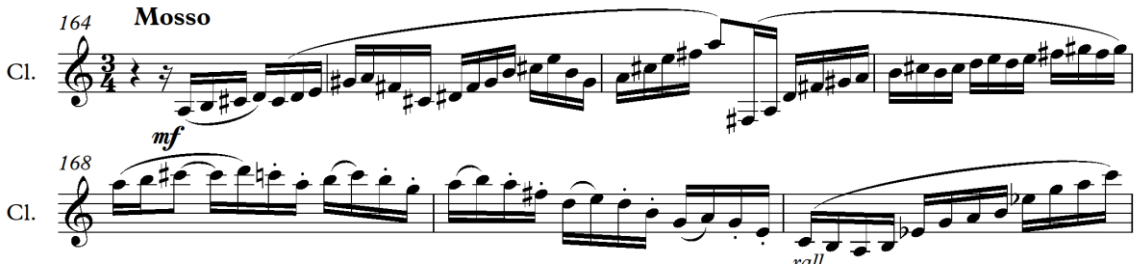


Figure 5: *Concerto for Clarinet*, First Movement, clarinet solo part, Theme E, bars 164-170

Second movement:

The structure of the second movement, although described as a theme with three variations, is somewhat unusual, in that other themes also make their appearance. As illustrated in **Table 2**, the second movement commences in a short *Adagio* section in compound duple time and twenty-nine bars in length that presents the theme that forms the basis of an ensuing set of variations (see **Fig. 6)**. At bar 30, in the *Moderato* section, the first variation employs Theme A on the solo clarinet part which displays soft virtuosic

semiquaver passages, developing into accentuated quaver passages up to the second variation, while being supported by contrapuntal and chorale textures mainly in the strings.

Bars	**Sections**	**Themes and Recurrences**
1-29	*Adagio*	Introductory passage
30-60	1st Variation *Moderato*	Theme A
60-64 65-72 72-100 100-105 106-107	2nd Variation *Andantino* *Mosso* *Meno mosso*	Orchestral bridge passage Theme B Development of Theme B Orchestral bridge passage Two-bar codetta
108-114 115-128 128-133 134-140	3rd Variation *Allegretto* *Adagio*	Theme C Development of Theme C – retrograde melodic treatment based on Theme C Recurrence of Theme C Seven-bar coda

Table 2: *Concerto for Clarinet* (1970), Second Movement, summary of form

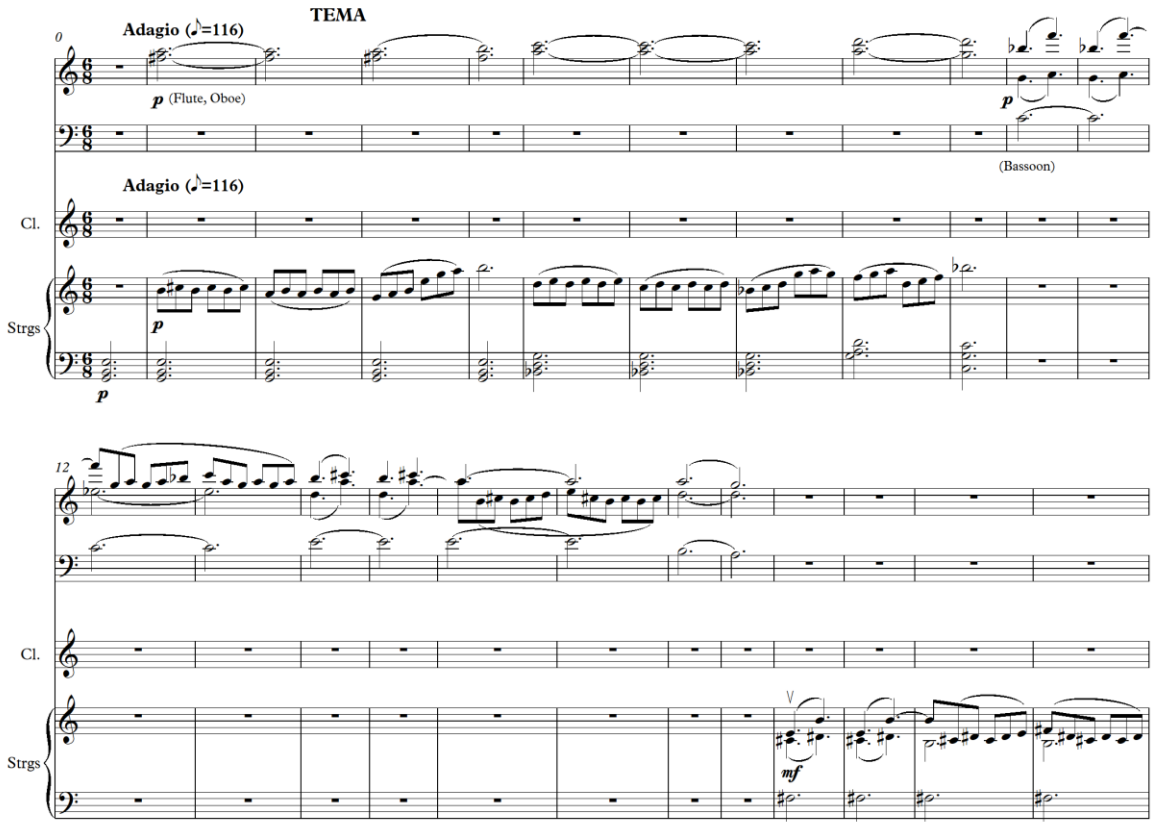


Figure 6: *Concerto for Clarinet*, Second Movement, Opening theme, bars 1-23

In the second variation, *Andantino*, a five-bar melodic idea appears in the bassoon supported by minim chorale progressions in the flute, oboe and clarinets. Theme B appears at bar 65 where the solo clarinet part is assigned arpeggiated staccato passages up to the *Mosso* section at bar 72 - (see **Fig. 7)**. Here Theme B is melodically developed in the solo clarinet part in compound duple time. In this section, the orchestra reaches a climax where the strings and the solo clarinet are fused in contrapuntal textures, melodically enhanced in scale-like and arpeggiated passages. At the end of the second variation, a short two-bar passage functions as a bridge to the third variation - *Allegretto*.

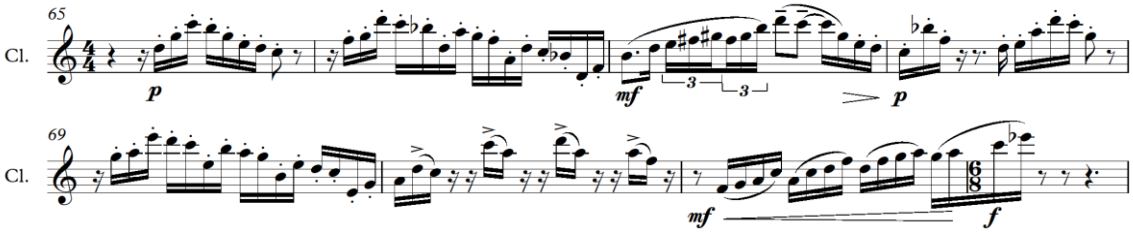


Figure 7: *Concerto for Clarinet,* Second Movement, Theme B, bars 65-72

In the third variation, Pace introduces a second new thematic idea, Theme C, at bar 108. Here, the woodwinds and the strings echo rhythmic patterns; whilst the solo clarinet part presents a flurry of semiquaver passages in short trill-like patterns (see **Fig. 8)**. A retrograde passage appears at bar 115 based on Theme C whilst the woodwinds and strings provide refrains between each section. The variation changes time signature at bar 123 to compound duple time. The solo clarinet part outlines large intervallic patterns, such as ninths, tenths, and compound major sixths. A recurrence of Theme C appears on the first violins transposed a major third lower. This short transition serves as a link to the final *Adagio* section, which is seven bars in length. The movement concludes on a G major triad.

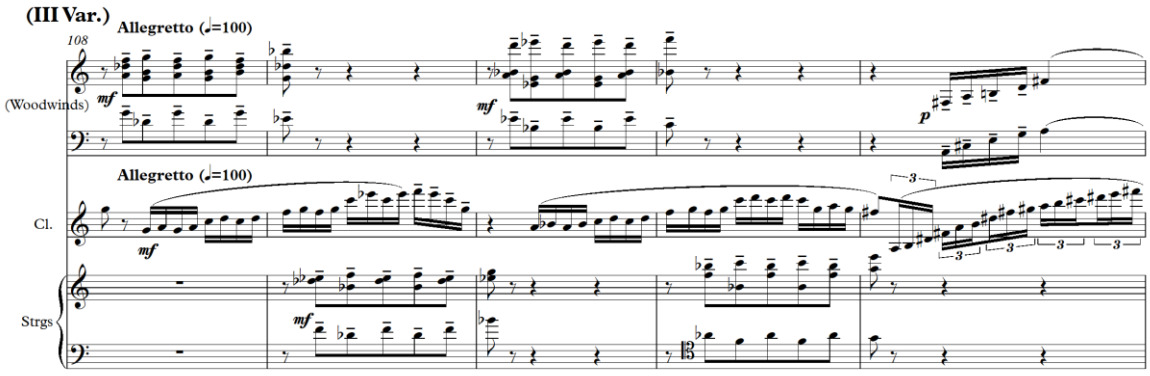


Figure 8: ***Concerto for Clarinet,*** **Second Movement, third variation, bars 108-112**

Third movement:

The third movement constitutes five sections, and opens at an *Allegro moderato* pace in a simple duple time – (see **Table 3**). Theme A is heard on the solo clarinet at bar 2 supported by *saltellato* patterns in the strings (**Fig. 9)**. The first theme is structured on an asymmetrical twenty-three-bar period.

Bars	**Sections**	**Themes and Recurrences**
2-25 26-34 34-49 52-69 72-102 102-110 110-133	*Allegro moderato*	Theme A Orchestral bridge passage Theme B Development of Theme B Recurrence of Theme B Orchestral bridge passage Recurrence of Theme A
134-137	*Poco meno mosso*	Four-bar bridge passage
138-143 144-159 160-169	*Riprendendo il tempo di prima*	Theme C Development of Theme C Recurrence on the development of Theme C
172-176 177-182 183-204 204-207 208-218 218-240 243 244-253	*Allegro moderato*	Theme D Recurrence of Theme D – transposed Development of Theme D Short orchestral bridge passage Theme E Development of Theme E Cadenza Orchestral bridge passage
253-260 260-270	*Mosso*	Theme F Development of Theme F

Table 3: ***Concerto for Clarinet*** **(1970), Third Movement, summary of form**

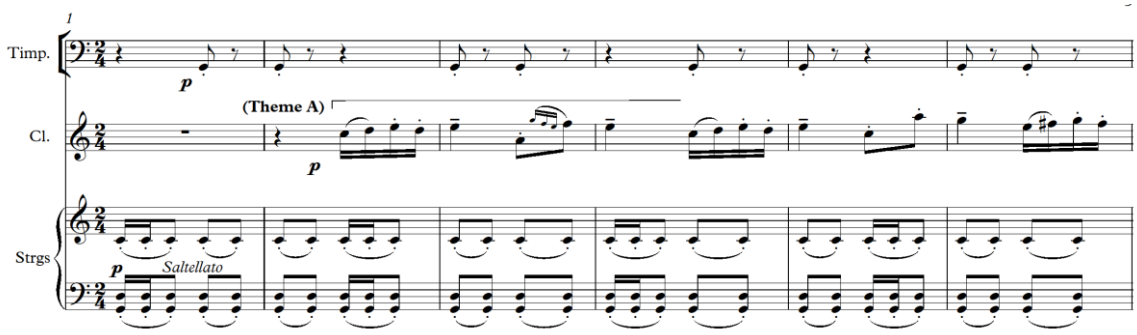


Figure 9: ***Concerto for Clarinet*****, Third Movement, Opening Theme, bars 1- 6**

After an orchestral bridge passage from bars 26-34, Theme B appears at bar 34, with its lyrical contours supported by sustained chorale-like textures in the strings. This is developed both melodically and rhythmically before being restated at bar 72, whereupon it undergoes further development until bar 102. A short bridge section of eight bars forms a link to the subsequent section, where the first theme recurs at bar 110. At bar 121, the second theme is restated, transposed a major second higher. The section slows down to *Poco meno mosso* at bar 134 for a four-bar bridge section, followed by the *Riprendendo il tempo di prima* section where Theme C is introduced at bar 138. Throughout the movement, the handling of the orchestra is relatively simple, based on contrapuntal and chorale textures, with occasional use of doublings. The solo clarinet part is predominant throughout, being constantly supported by the orchestra. The section concludes at bar 169 where Theme D appears at bar 172 in the *Allegro moderato* section, on the first violins. The section continues to develop into another thematic idea – Theme E. At bar 243, Pace introduces a cadenza for the solo clarinet, consisting of florid semiquavers. After a short orchestral passage from bars 244-253, the movement concludes in the *Mosso* section - Theme F, being developed until bar 270, ending on a diatonic chord of A major.

Chapter 4

Chamber Works

Chamber Music

4.1 Introduction

Pace composed a considerable amount of chamber music in the course of his career—including a cycle of eleven string quartets, and piano trios and quartets, as well as works for other combinations. Although many of these works were never performed, including most of his string quartets, they arguably represent some of his most important and interesting creative achievements. A detailed list of works is included in **Appendix 2**.

In a study of this rationale, it is clearly unfeasible to consider every work in comparable detail. The opening section of the chapter provides an overview of the composer's output of chamber music as a whole, with particular focus on his string quartets. It aims to contextualise his approach to the genre in relation to nineteenth-century traditions and contemporary developments. In the second section, the String Quartet No. 7 (1937), which is perhaps the finest work of the cycle, is analysed in detail to elucidate the nature of Pace's post-tonal harmonic language and the work's structural organisation of the work.

4.2 Pace's String Quartets and other Chamber Music for Strings

As was discussed in Chapter 2, Pace turned his attention to the string quartet at an early stage of his career, completing three stylistically immature quartets in the late 1920s before embarking on his cycle of eleven mature string quartets in a post-tonal idiom. Only one of the latter string quartets was ever performed—String Quartet No. 2 (1931) on 5 February 1965.[1]

[1] Marcel de Gabriele and Georgette Caffari, *Carmelo Pace, A Maltese Composer, Thematic, Annotated and Illustrated Catalogue of Works*, (USA: Minnesota, Hill Monastic Manuscript Library St. John's University; and Malta: Mdina, Foundation for the Promotion of the Music of Carmelo Pace Cathedral Museum, 1991), 147.

The three stylistically immature quartets adhere to the traditional Classical-Romantic scheme of four movements—an opening sonata-allegro, slow movement, scherzo, and finale. Curiously, the last movement is in every case cast as a fugue—suggesting that Pace may have had Classical precedents in mind, such as the Mozart String Quartet in G, K387 and Beethoven's Quartet in C major, Op. 59/3. Another interesting feature is Pace's employment of the term *Burla* and his use of the related tempo and character marking *Allegretto burlesco* in the second and third of these quartets. The use of the term *burlesque* in a musical context dates back to the early eighteenth century,[2] and was used by Florent Schmitt and Olivier Messiaen in two scores composed around the same time: the former's *Ronde burlesque* for orchestra, Op. 78 (1931) and the latter's *Fantaisie burlesque* for piano (1932).

On the whole, the formal structures employed by Pace in these early quartets is fairly conventional, adhering closely to textbook models. The only significant departures from orthodox approaches are the rather unusual tonal schemes for movements: in the sonata-form expositions, for example, Pace often places the second subject in a very remote region (such as the supertonic minor in the second quartet). Pace's writing for the medium is graceful and effective, but is also quite unadventurous: he does not attempt to explore unusual textures or sonorities as his notable twentieth-century contemporaries Schoenberg, Debussy, or Bartók did. Instead, his writing for the medium differs little from that of Classical or early Romantic composers such as Schubert or Mendelssohn. Many of the textures consist of simple theme-and-accompaniment patterns, and there is much deft use of counterpoint of a somewhat self-consciously 'academic' kind, with use of imitative and canonic procedures – (the opening of the first movement of each quartet is shown below in **Figs. 1, 2** and **3**). The thematic material also strikes one as almost anachronistic in style, recalling the style of Haydn and Mozart – (see Haydn's *String Quartet in D major op 76 no. 5* in **Fig. 4**). In short, these quartets make an impression of being skilful student exercises in pastiche composition. There is only limited evidence of an original creative voice, or of a strongly individual artistic personality.

[2] Michael Kennedy, *The Oxford Dictionary of Music*, (Oxford: Oxford University Press, 2006), 134.

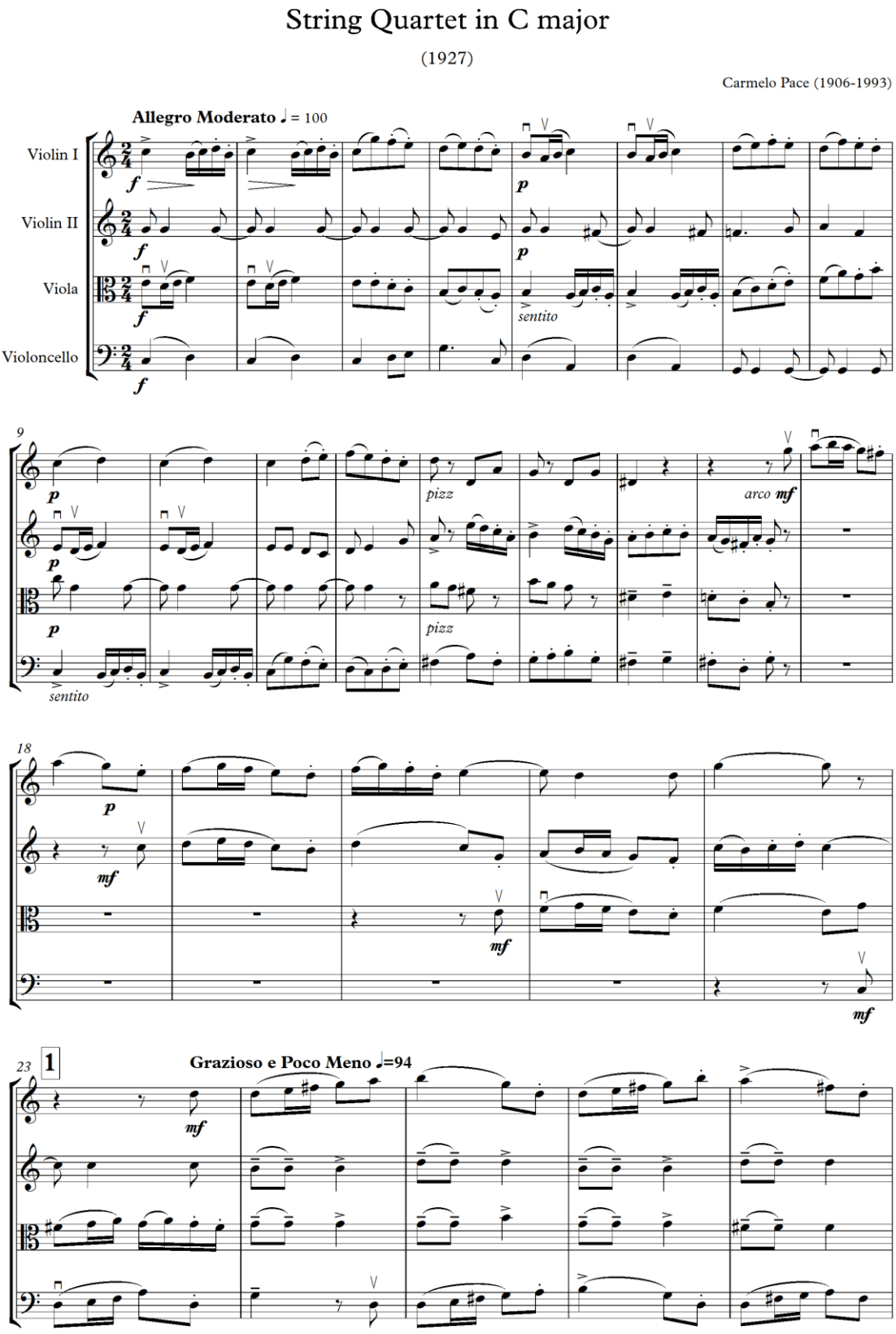


Figure 1: *String Quartet in C major* (1927), bars 1-27[3]

[3] Manuscript Number 2676

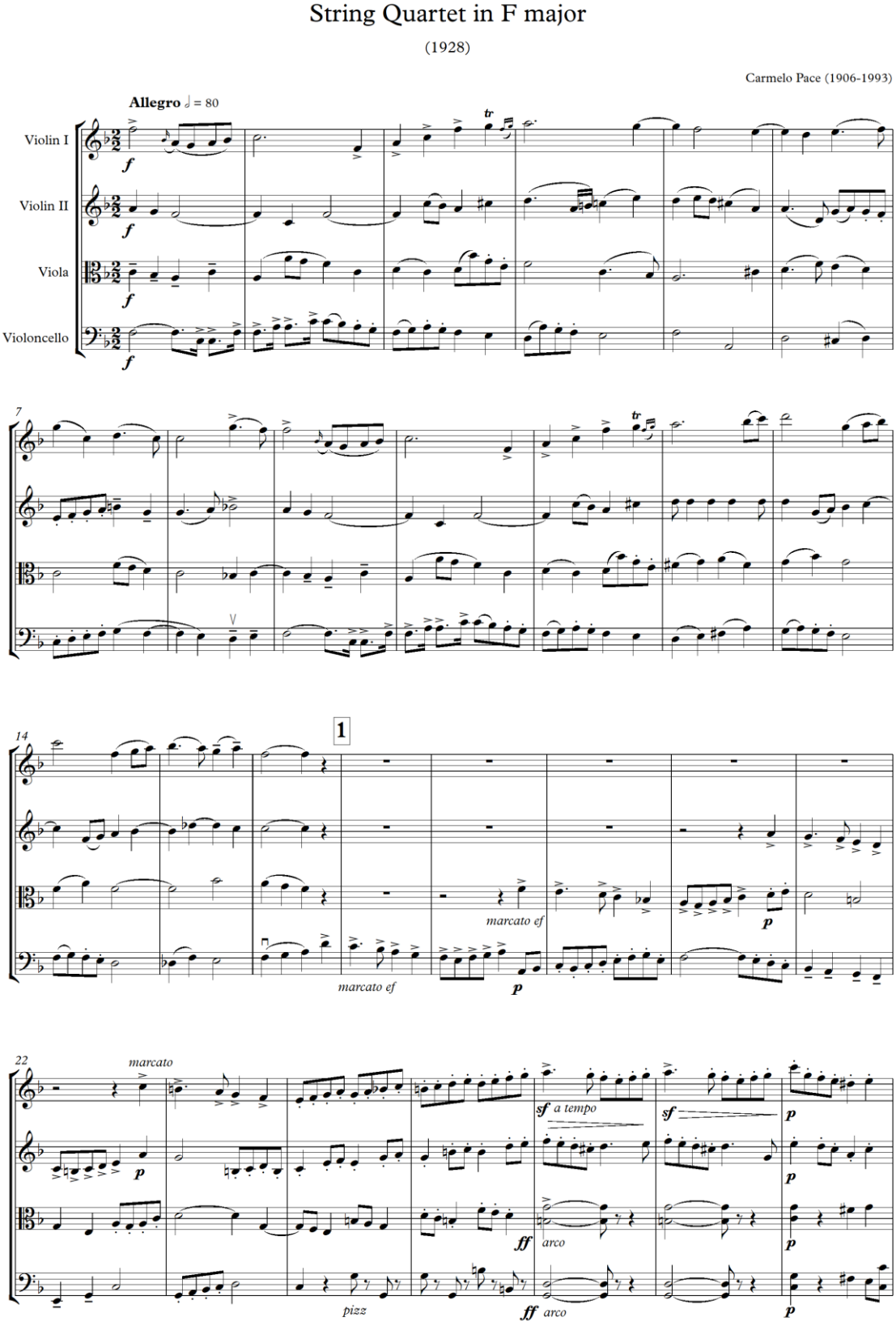


Figure 2: *String Quartet in F major* (1928), bars 1-28[4]

[4] Manuscript Number 2677

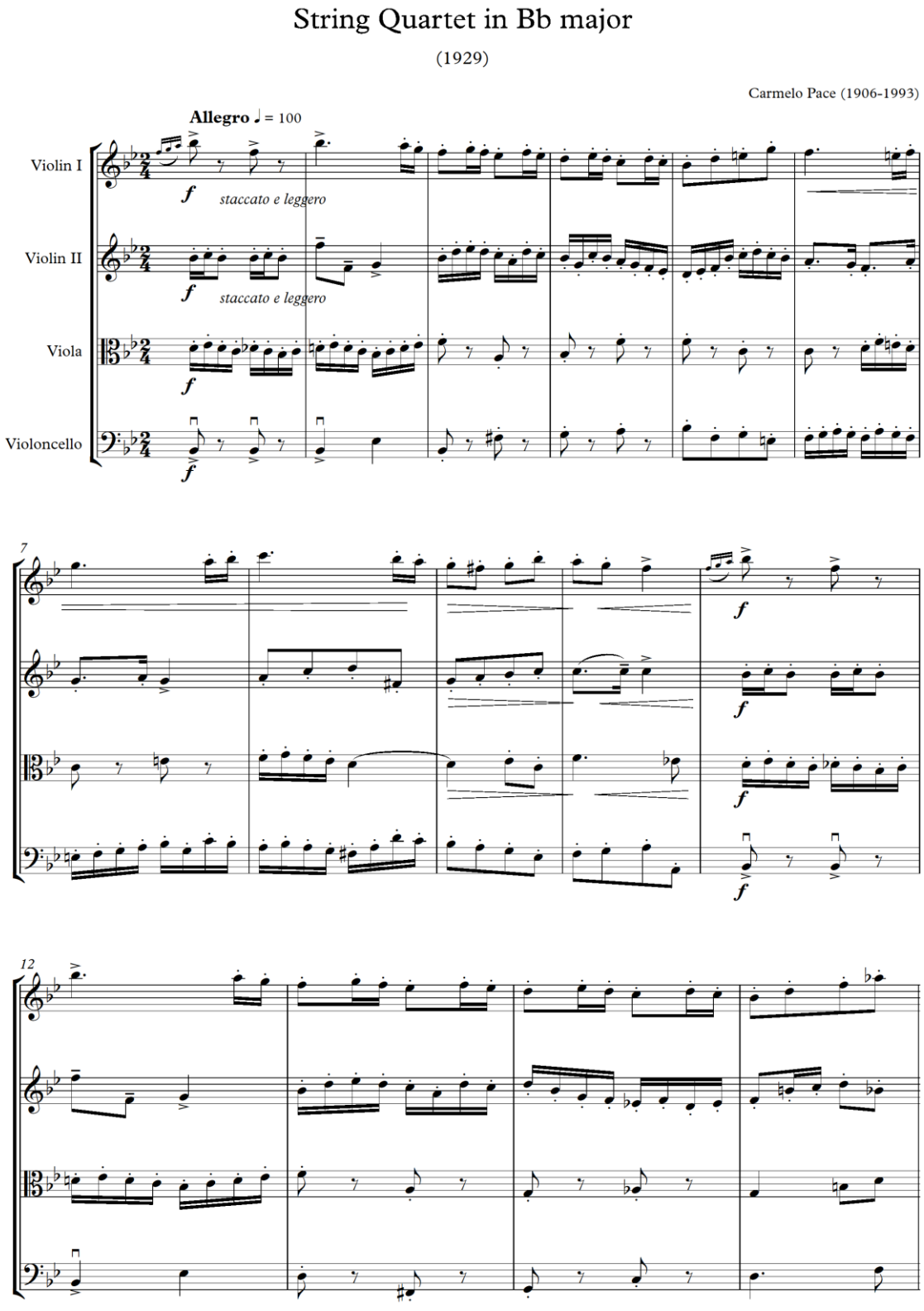


Figure 3: *String Quartet in B^b major* (1929), bars 1- 15[5]

[5] Manuscript Number 2678

Op. 76, No. 5, in D Major

I

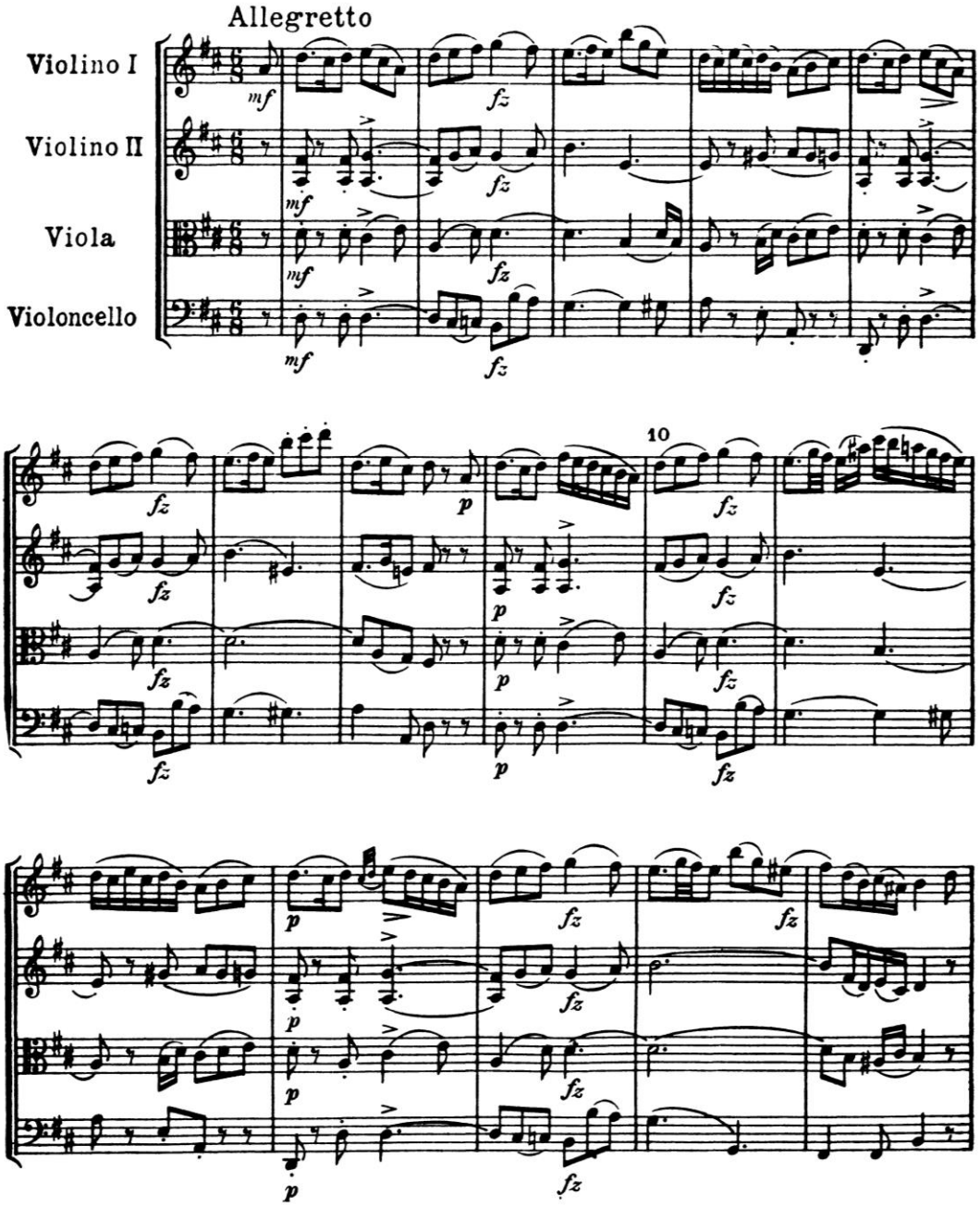


Figure 4: Haydn's *String Quartet in D major op. 76 no. 5*, First Movement

Pace's first stylistically mature string quartet, String Quartet No. 1 (1930) leaves this conventional idiom behind, and inaugurated an eight-year period during which he concentrated intensely on the medium. He produced eight subsequent quartets between

1930 and 1938, in which year he completed String Quartet No. 9 (1938). The remaining three quartets were produced at irregular intervals between 1970 and 1972, over thirty years later. Out of Pace's set of string quartets, only one work was premiered – String Quartet No. 2 (1931), performed thirty-four years after its composition in Waltham, England, on the 5 February 1965, where it won the International Chamber Music competition of the Waltham Contemporary Music Society.

The formal organisation of Pace's set of post-tonal string quartets are generally scored in a Classical four-movement plan – (similarly structured as in the first three quartets mentioned earlier). However, three other string quartets (nos. 7 and 8) are structured in a standard three-movement plan – fast-slow-fast. Pace frequently employs the Classical ternary form in his quartets, normally presented in the outer movements, ending in a Coda. In addition, Pace also incorporates within the formal architecture the use of free fantasia and short episodical passages, mainly in the second and third movements. In contrast, however, Pace's final String Quartet No. 11 (1972) titled *Three Movements for String Quartet* is presented differently than the previous ten quartets. The work is scored in three movements – *Preambolo, Notturno* and *Burlesca,* however, each movement does not conform with any traditional formal structure and contains a continuous trail of improvisory thematic ideas that continue to develop from one section to another in each movement – (see **Figs. 5-7**)

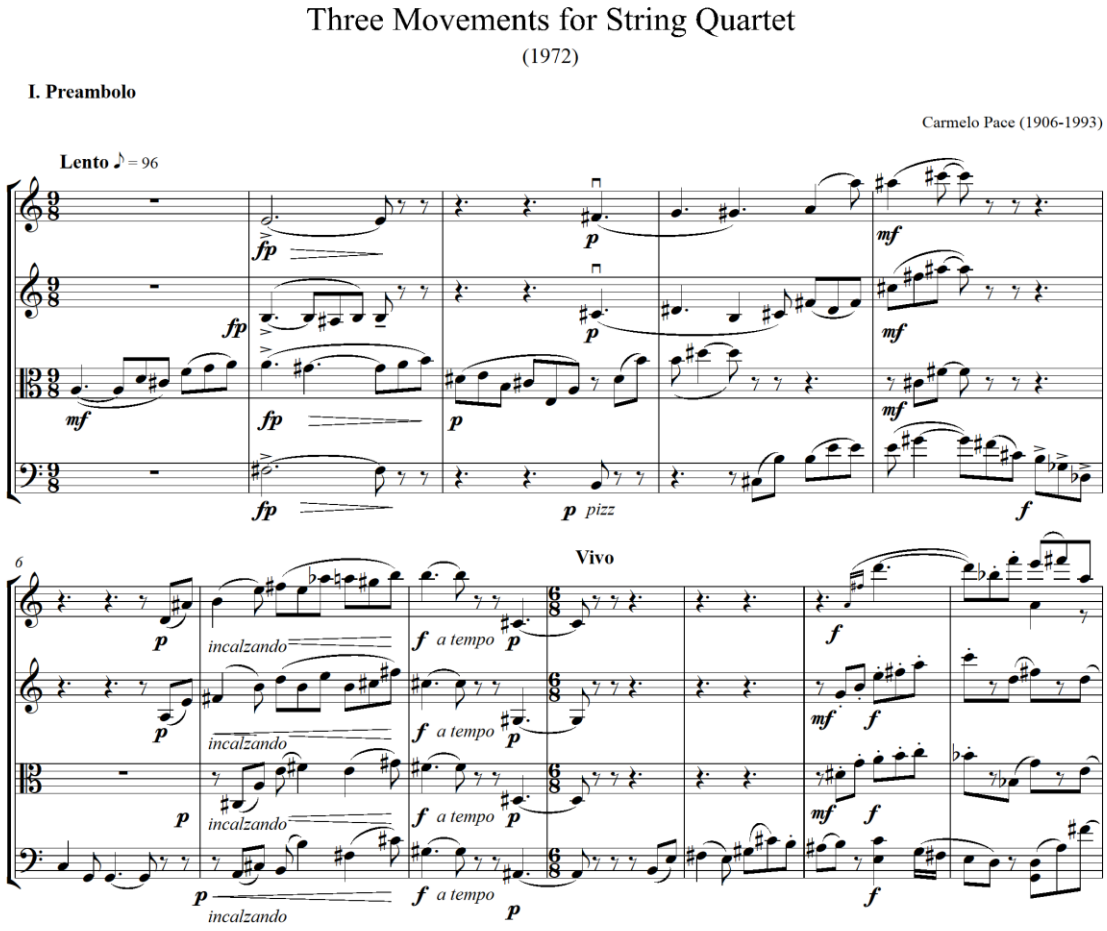


Figure 5: ***Three Movements for String Quartet*** **(1972),** ***Preambolo*****, bars 1-12**[6]

[6] Manuscript Number 2689

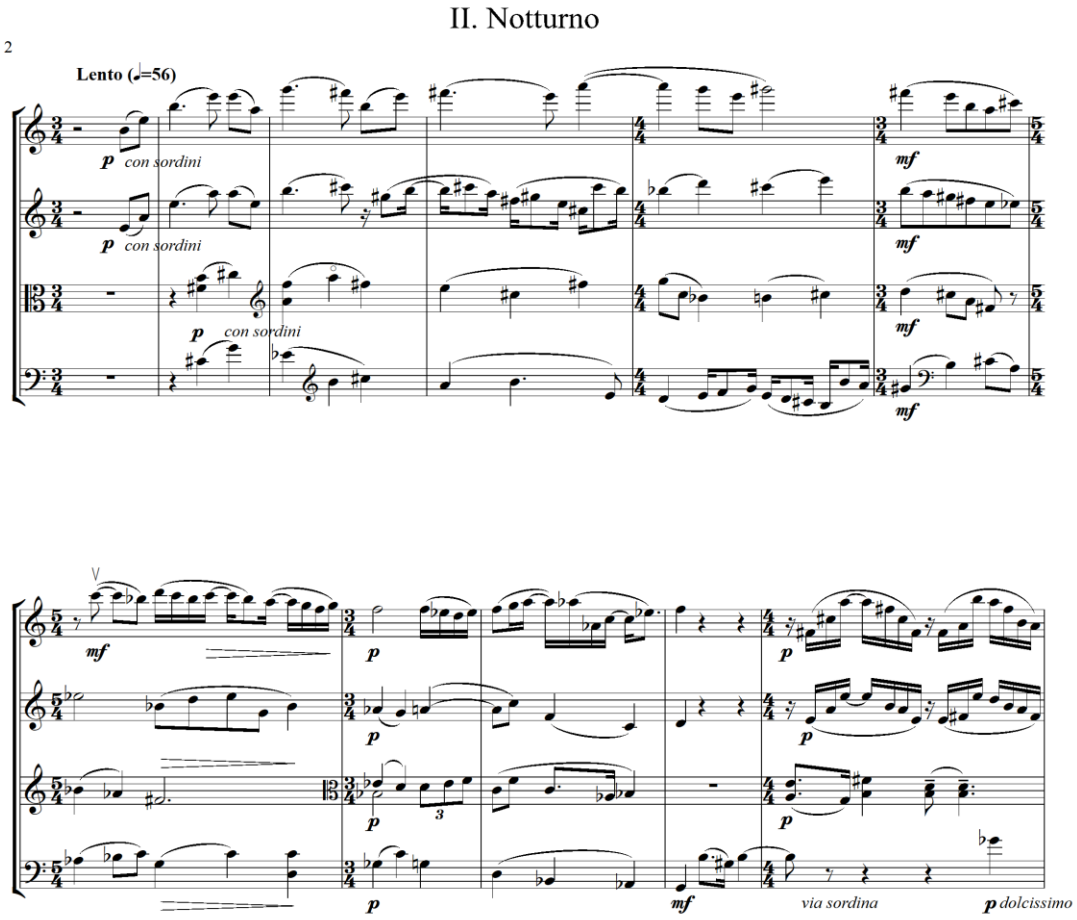


Figure 6: ***Three Movements for String Quartet – Notturno*****, bars 1-10**

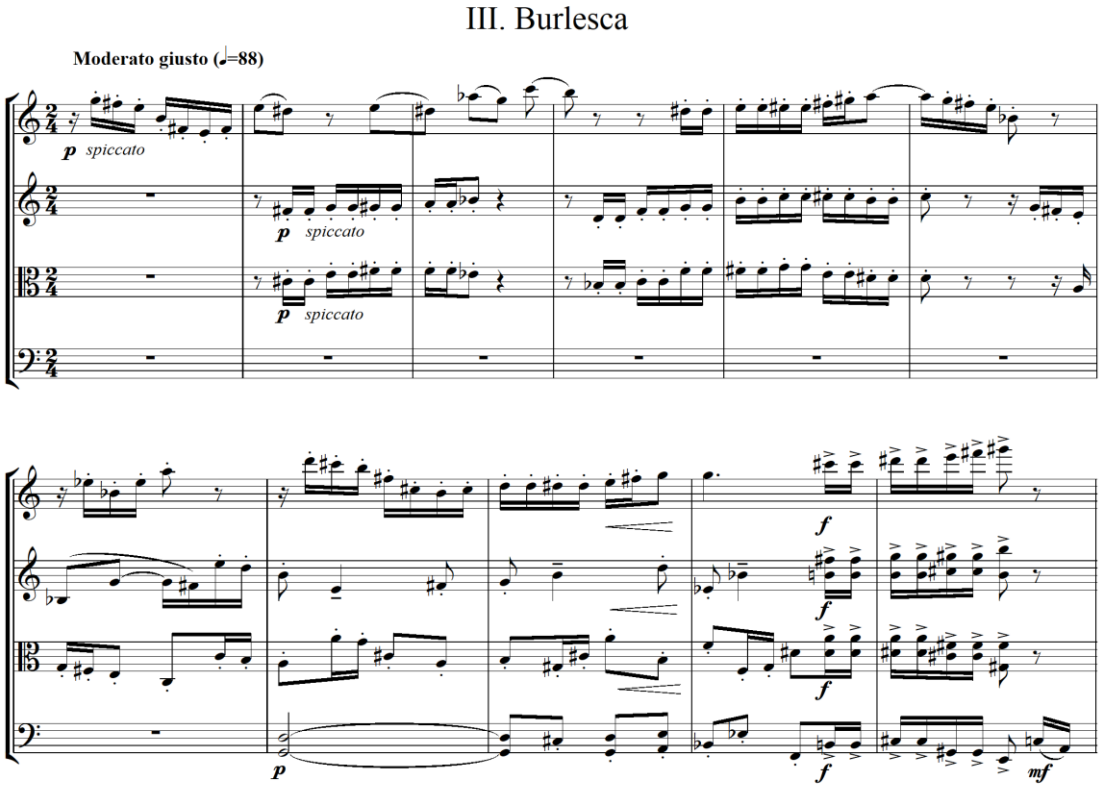


Figure 7: ***Three Movements for String Quartet - Burlesca*****, bars 1-11**

In comparison with other twentieth century string quartets, Pace's works in this genre are particularly archaic. One feature of Pace's quartet writing seems curiously anachronistic, and almost to revert back to a very early stage of the string quartet's historical development, where the first violin often has the lion's share of the melodic material, whilst the other instruments are relegated to an accompanying role. In addition, features of Pace's writing for the medium are exhibited throughout his post-tonal chamber works, such as fugal textures written for four equal instruments, as exemplified in *String Quartet No. 2* of 1931, (**Fig. 8)**. Such contrapuntal textures have precedent in Hindemith's *String Quartet No. 3 op. 22* (1921) (as shown in **Fig. 9**).[7] Apart from the fugal and chorale textures that are already present in his chamber and concertante works, Pace incorporates other devices in his writing, such as: canonic figurations, constant use of improvisory thematic ideas, recurrences of stated thematic materials, and motivic fragments derived from thematic ideas.

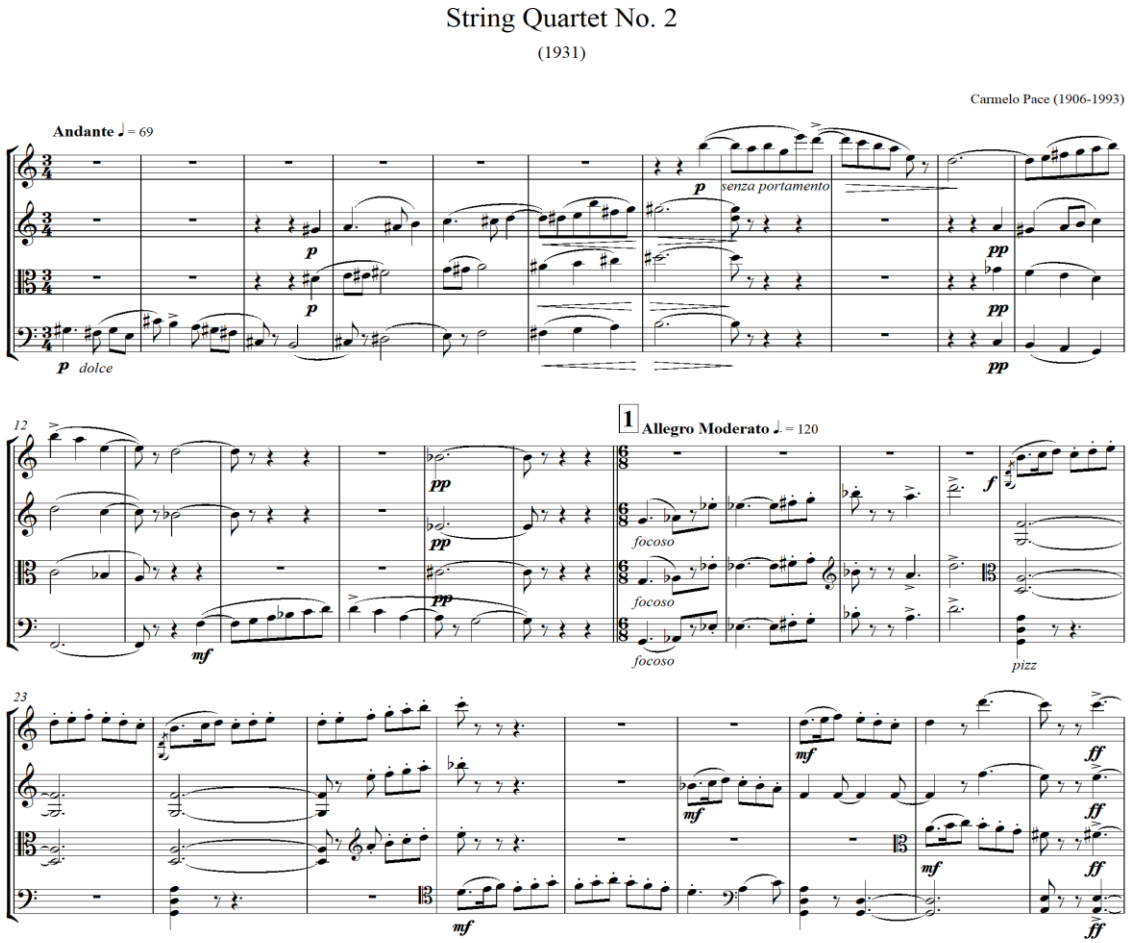


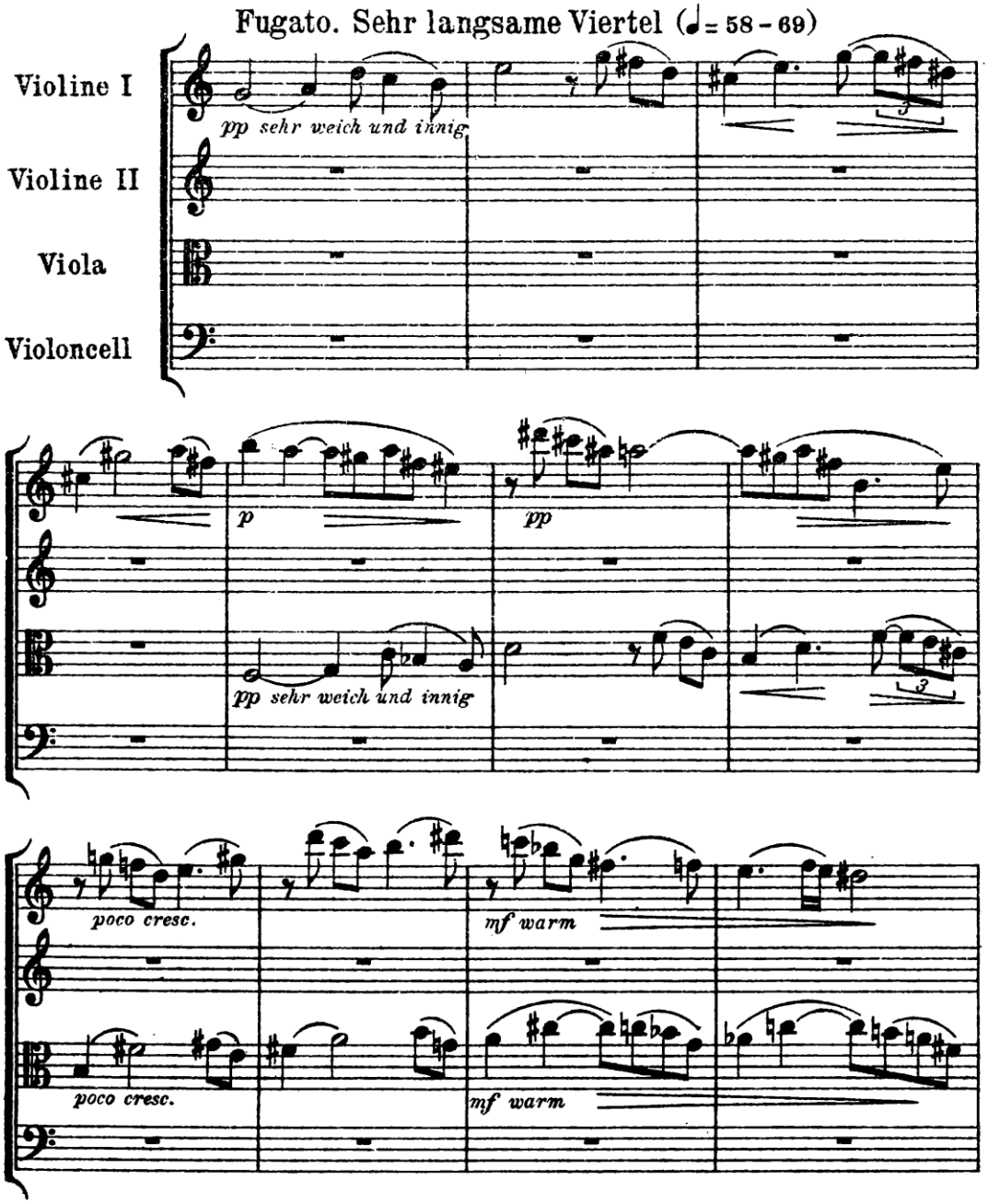
Figure 8: *String Quartet No. 2* (1931), first movement, bars 1-31[8]

[7] For a discussion, see Paul Griffiths, *The String Quartet: A History,* (Great Britain, The Pitman Press, 1983).
[8] Manuscript Number 2680

3. Streichquartett

I

Paul Hindemith, Op. 22



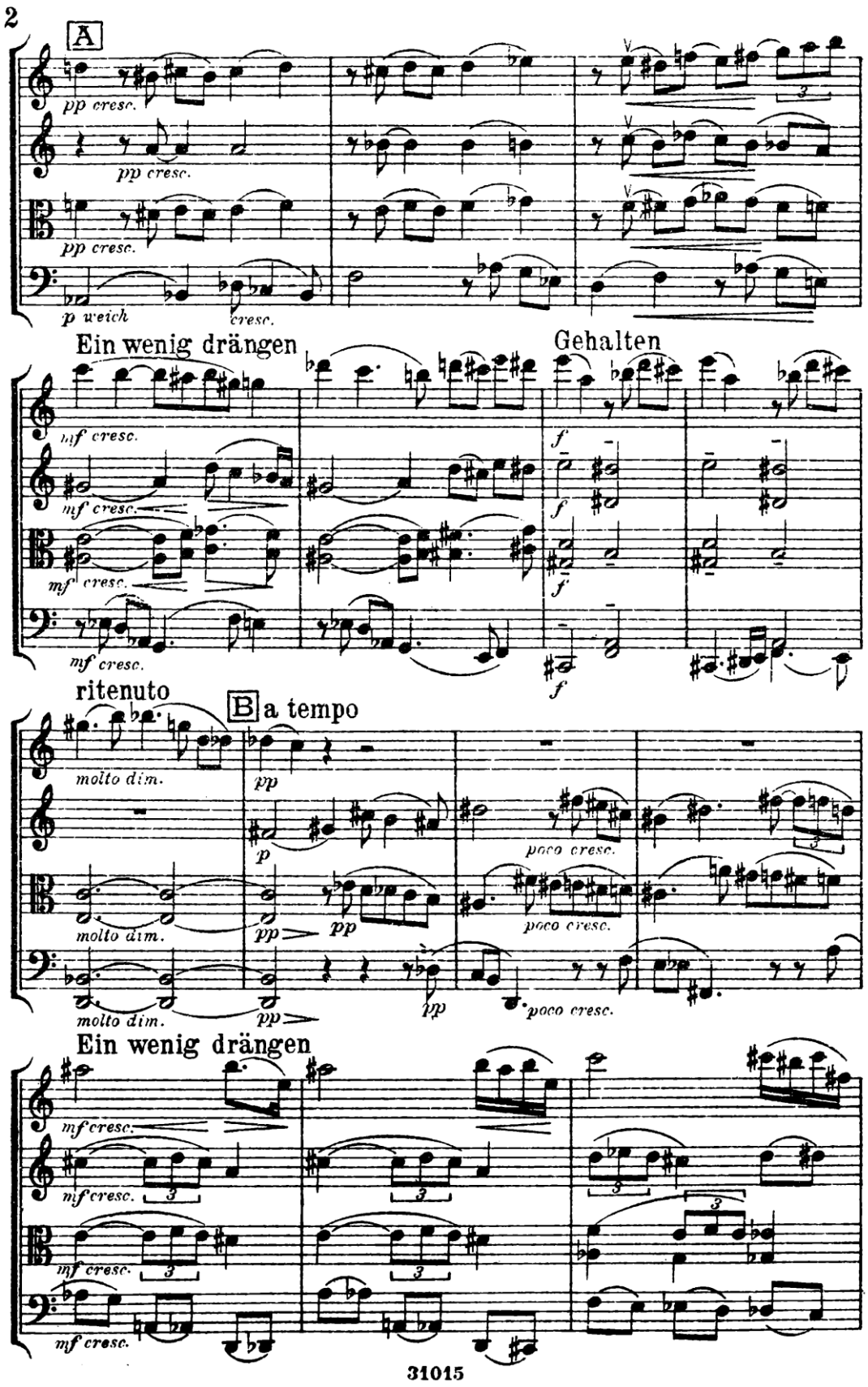


Figure 9: Hindemith's *String Quartet No. 3 op. 22* (1921), First Movement

As with Pace's symphonic and concertante works, it is difficult to determine to what extent his approach to the medium of the string quartet may have been influenced by the chamber music of his modernist contemporaries. It is evident, however, that Pace's approach to the medium is broadly similar in at least some respects. In the first place, he envisioned the medium as one most suited to weighty kinds of expression, as many composers had tended to do since the late quartets of Beethoven. In the twentieth century, Schoenberg, Bartók, and Shostakovich all wrote quartets that are predominantly serious in nature: as Kenneth Gloag writes, Shostakovich 'viewed the string quartet as a viable medium for the construction and articulation of his own personal sound-world.'[9] As Gloag also observes, many early twentieth-century composers saw the string quartet as 'conducive to experimentation and formal innovation', but were also attracted by the opportunities that it afforded for 'positive re-engagement with tradition'.[10] Gloag rightly emphasizes the extent to which the string quartet stimulated composers to engage in formal experimentation, but also to explore new sonorities.[11] To at least some degree, this is certainly true of Pace's mature quartets, all of which are couched in a post-tonal language, and would seem to owe little to tradition with regards to their formal procedures. As in his symphonies and concertante works, Pace employed a technique of constructing movements from successions of more or less self-contained sections. Although some of the constituent sections may be based on shared musical material, it is also not unusual to find that no material is repeated at all, or that the logic underlying Pace's choice of which material to repeat is not apparent. This constructional approach is used consistently from work to work. Pace does not appear to have been interested in experimenting with other kinds of formal design (such as the one-movement designs adopted by Schoenberg in his First String Quartet or Shostakovich in his Eighth), or with unusual adjuncts such as the addition of a soprano voice to Schoenberg's Second String Quartet.

Pace's writing for the medium is notably more traditional than that of, say, Berg or Bartók, both of whom show an intense concern with the most refined details of timbre and sonority. In one very important respect, the string quartet was especially congenial to Pace, being particularly well-suited to contrapuntal writing. Pace's handling of texture thus has much in common with that of Austro-German modernists such as Reger and

[9] Kenneth Gloag *The String Quartet in the Twentieth Century* in Robin Stowell (ed), *The Cambridge Companion to the String Quartet*, (Cambridge: Cambridge University Press, 2003), 300.
[10] Ibid: 288.
[11] Ibid.,

Schoenberg, The highly dissonant outer movements of Reger's String Quartet No. 1 in G minor (1900), for example, are both intensively contrapuntal, the finale being a double fugue.[12] The quartets of Schoenberg similarly have extensive recourse to contrapuntal textures, as do those of Bartók. And although the sound-world of Pace's quartets has comparatively little in common with those of the Hungarian composer, lacking their astringency, harshness and violence, they demonstrate a similar preoccupation with 'learned' contrapuntal devices such as canon and imitation by retrograde and inversion.[13] In contrast, composers such as Bridge (no. 3 and 4, 1926 and 1937) and Crawford Seeger (quartet of 1931) employed in their quartets are 'a remarkably vital exercise in algorithmic forms and new sonorities.'[14]

Despite the fact that Pace's quartets were considered highly adventurous in their harmonic vocabulary by the first decades of the twentieth century, other European composers were contributing towards the development of the medium, during and after the Second World War. Such composers, amongst Bartók's and Berg's quartets, at times with Schoenberg's and Webern's, contributed to stimulate the immense and various output of quartets, which in themselves, demanded by a greater number of performing ensembles at work internationally.[15] For examples, Bartok's five later quartets are considered outstanding:

> moving from the exacerbated Romanticism of his first two quartets into a style where vividly expressive elements become building-blocks in structures of closely made mirror patterns and symmetries in nos. 4 and 5 (1928, 1934), and finally reached a new Romantic style in no.6 (1939). His order was not the old one. His sonata forms are often concealed, and the larger form is established by overarching palindromes (nos.4 and 5) or variations (no.6), while continuity is created at a very local level by intensive imitative textures. These are rarely conversational. The quartet is less an ensemble of four individuals than a unit, and its resources are increased by string effects and textures Bartók heard from village fiddlers, encountered in Schoenberg and Berg or dreamed up himself.[16]

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[12] For a discussion of this quartet and the importance of Reger's influence on subsequent Austro-German composers of quartets, see Cliff Eisen, et al. "String quartet." *Grove Music Online. Oxford Music Online.* Oxford University Press, accessed November 23, 2013, http://www.oxfordmusiconline.com/subscriber/article/grove/music/40899.

[13] For a discussion of Bartók's use of contrapuntal devices, see Cliff Eisen, et al. "String quartet." *Grove Music Online. Oxford Music Online*. Oxford University Press, accessed November 23, 2013, http://www.oxfordmusiconline.com/subscriber/article/grove/music/40899.

[14] Ibid.,

[15] Ibid.,

[16] Ibid.,

Other twentieth century composers who contributed to the genre of the string quartet were Shostakovich (who wrote more quartets than any other front-rank composer during this period), Milhaud, Villa-Lobos, Hába, Holmboe, Maconchy and Simpson. Like many of Shostakovich's quartets (such as the fifteen-minute C major Quartet of 1935, no. 1) Pace's string quartet are presented in the usual traditional four-movement plan.

After the Second World War, the quartet took a radical change in its form, structure and texture. While Pace's last two string quartets are comparatively similar in their harmonic and melodic textures (composed in 1970s) to those written in the 1930s, other composers, such as Carter in his quartet no. 1 (1950-1), 'treated each member of the ensemble as a distinct musical character defined not only by intervallic preferences but by speed of utterance, with a system of metric modulation devised to make possible diverse tempos at the same time.'[17] In addition, American composers, such as Cage (Quartet in Four Parts 1949-50), take further Webern's limitation of notes and durations; Ligeti's no. 2 and no. 1 (1968 – was written in Hungary under Bartók's influence 14 years earlier), ' expresses its scepticism in the unstable sounds of harmonics, in playfulness and in ostinato machinery.'[18] Kagel's Quartet (1965-7) instigates the deconstruction of the genre – where the cellist is placed as normal while the violist walks across the hall playing and the two violinists are heard from offstage. Instrumental techniques were employed in an unorthodox approach – 'bowing with notched pieces of wood, drumming the strings with the fingers, attempting to play with a thick leather glove on the left hand—but sometimes the instruments are prepared, in the sense of Cage's prepared piano, with objects placed between strings.'[19]

Apart from the set of string quartets, Pace composed a *String Sextet* in 1960, for two violins, two violas and two violoncelli – (see **Fig. 10**). The sixteen-minute work is written in the Classical three-movement plan: *Allegro moderato, Largo* and *Mosso*. The work does not conform to any traditional form, but is structured on improvisory material. Amongst the nineteenth and twentieth-century composers who are notable for composing string sextets, Pace's *String Sextet* resembles that of Tchaikovsky's *Souvenir de Florence* op 70 (1890) – (see **Fig. 11**). Similar to the string quartets, each movement contains various sections with diverse tempos and moods. Principal technical devices include

[17] Ibid.,
[18] Ibid.,
[19] Ibid.,

contrapuntal and chorale textures, the use of canonic figurations, and a continuous flow of improvisory melodic material mostly presented in the first violin with accompaniment from the underlying instruments. In addition, Pace also makes use of traditional instrumental techniques, such as, double and triple stoppings, *pizzicato* and *con arco*.

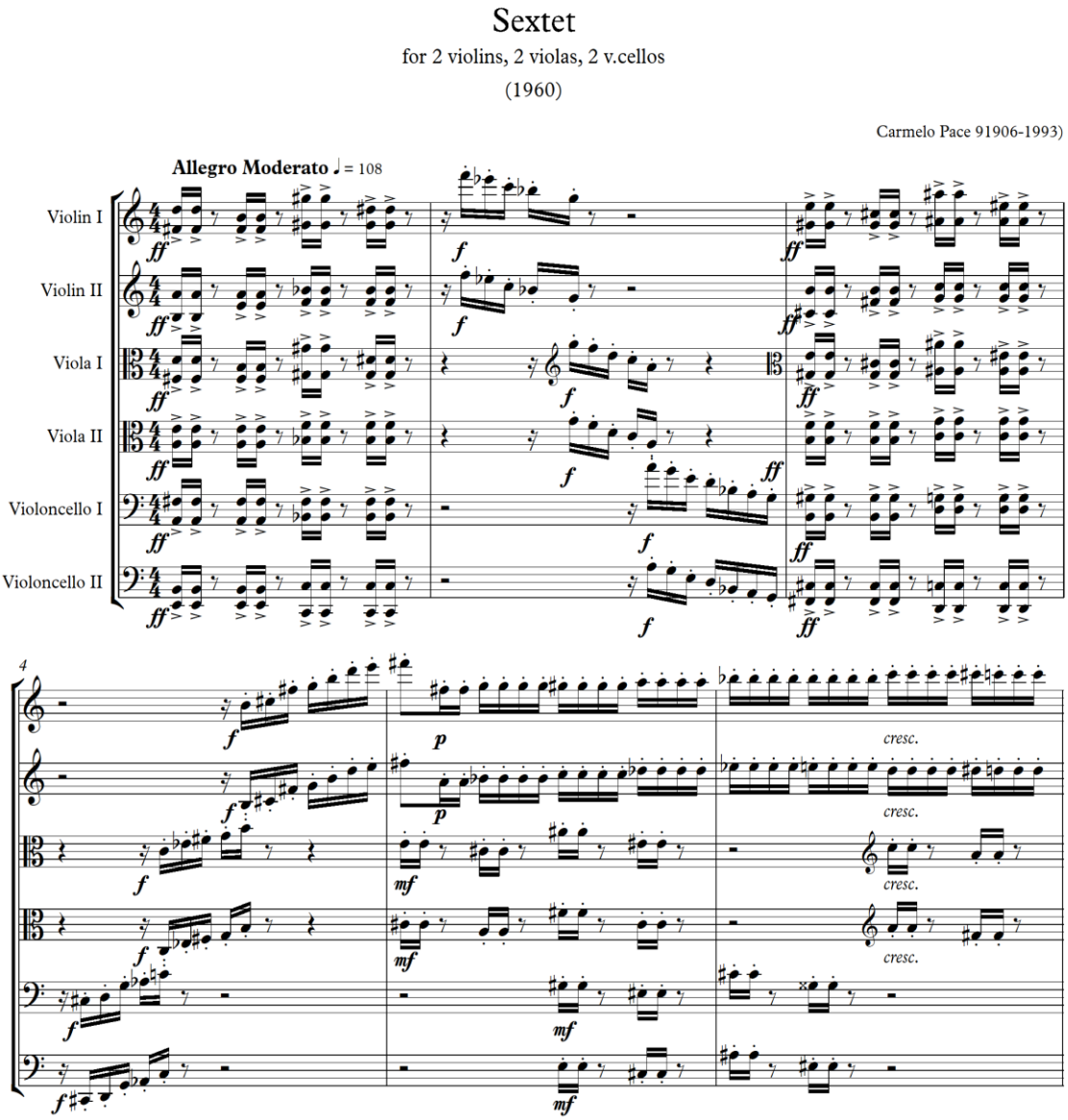


Figure 10: *String Sextet* (1960), bars 1-6[20]

[20] Manuscript Number 2691

Souvenir de Florence

SEXTUOR.

P. Tschaïkowsky, Op. 70.

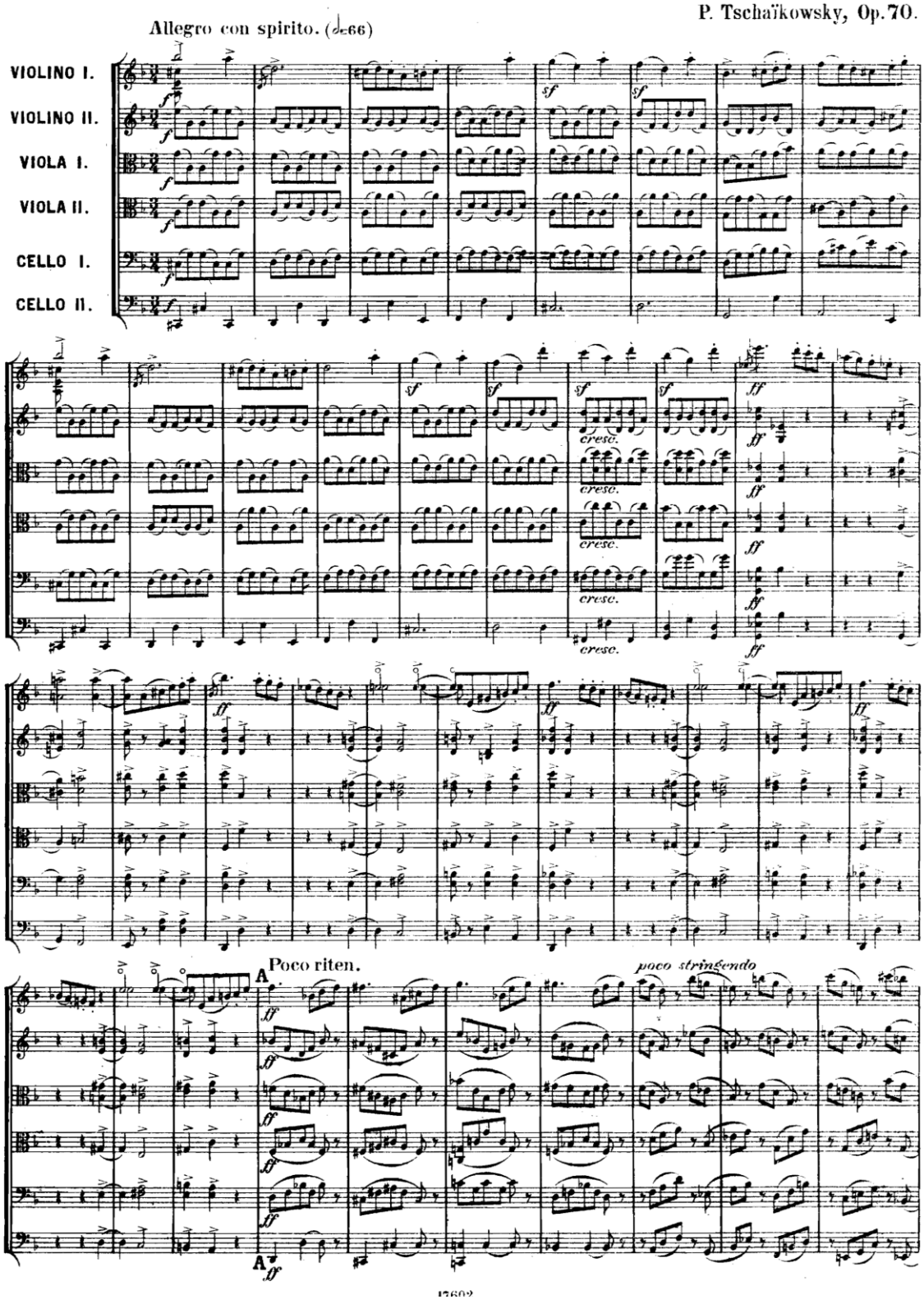


Figure 11: Tchaikovsky's String Sextet - *Souvenir de Florence* op. 70 (1890), First Movement

As so little evidence has come to light about Pace's listening habits or the repertoire he may have studied, identifying the influences of other twentieth-century composers on his work is not easy. Although these quartets are written in a non-tonal idiom, they exhibit comparatively few stylistic similarities with the work of other major twentieth-century composers of quartets, and especially in Pace's apparently limited interest in exploring instrumental sonority. However, a few points of tenuous contact can be posted – the influence of Bartok in the extensive employment of canonic textures, and occasionally mirror and retrograde constructions; and a manner of melodic construction that may owe something to Schoenberg.

Pace's mature cycle of eleven string quartets is notable for a high degree of consistency: essentially, his idiom and the nature of his compositional approach did not change significantly. In consequence, I have decided to focus on one of these quartets in detail – the 7th String Quartet which will be analytically approached in its formal organisation and harmonic language.

4.3 The String Quartet No. 7 (1936)

Like many of Pace's works, String Quartet No. 7 is cast in three movements, all of which are structured in a series of linked sections rather than conforming to any standard formal model such as sonata form. The first movement is based on several thematic ideas, none of which recurs in an obviously predictable fashion, and each of which is subjected to extensive development—sometimes by use of imitative or canonic treatment, or by sequential repetition. These recurrences function as structural pillars which help to unify the whole movement's framework. The overall formal design is illustrated in **Table 1**. The main thematic ideas are indicated with capital letters, and significant motifs occurring in these themes are designated with letters in lower case. Superscripts are employed to designate modified recurrences in both cases.

First Movement:

Bars	**Themes and Motifs**
Largamente	
1-3	Theme A
12-14	Recurrence of Theme A – (transposed)
Allegro ma non troppo	
19-20	Theme B
A Tempo – 26-27	Theme C
A Tempo – Con Anima	
29	Retrograde
30	Retrograde – *a*
Con Anima – 32-37	Theme D
33-34	Three-note motif – *b*
35-37	Four-note motif – *c*
35-36	Four-note motif – *d*
Poco meno mosso	
38-42	Canon 1 and canon 2
Animando	
43-55	Theme E
46-47	Opening motif – B1
49	Opening motif – B1
51-52	Three-note motif – *e*
52-53	Three-note motif – *f*
51-52	Five-note motif – *g*
51-54	Four-beat motif – *h*
Allegretto scherzoso	
57-59	Theme F
66-72	Theme G
66	Canonic imitation – *i*
Tempo Primo (Allegro non troppo)	
73-74	Recurrence of Theme B
81-82	Recurrence of Theme C
84-89	Recurrence of Theme D
Tumultuoso	
95-96	Recurrence of Theme B

Table 1: Pace's String Quartet No. 7, First Movement, bars 1-96

The opening *Largamente* section, which comprises 18 bars, is introductory in character. The first principal thematic idea, A, is announced twice in succession as in **Fig. 1**. The opening statement (bars 1-11) is lyrical in tone, and enunciated by the first violin with largely homophonic support from the lower strings. It rises to a climax and is immediately restated in a varied, more forceful fashion before subsiding in intensity once more. Pace employs two consecutive extensions to the opening three-bar theme - A. The first extension serves as a consequent phrase to the main theme in bars 3-8 while the extended part in bars 8-11 provides an extension of the melodic material established from the consequent part. With these extended phrases, the theme is restated a major third higher at bars 12-14, where the consequent phrase is prolonged from bars 14-18.

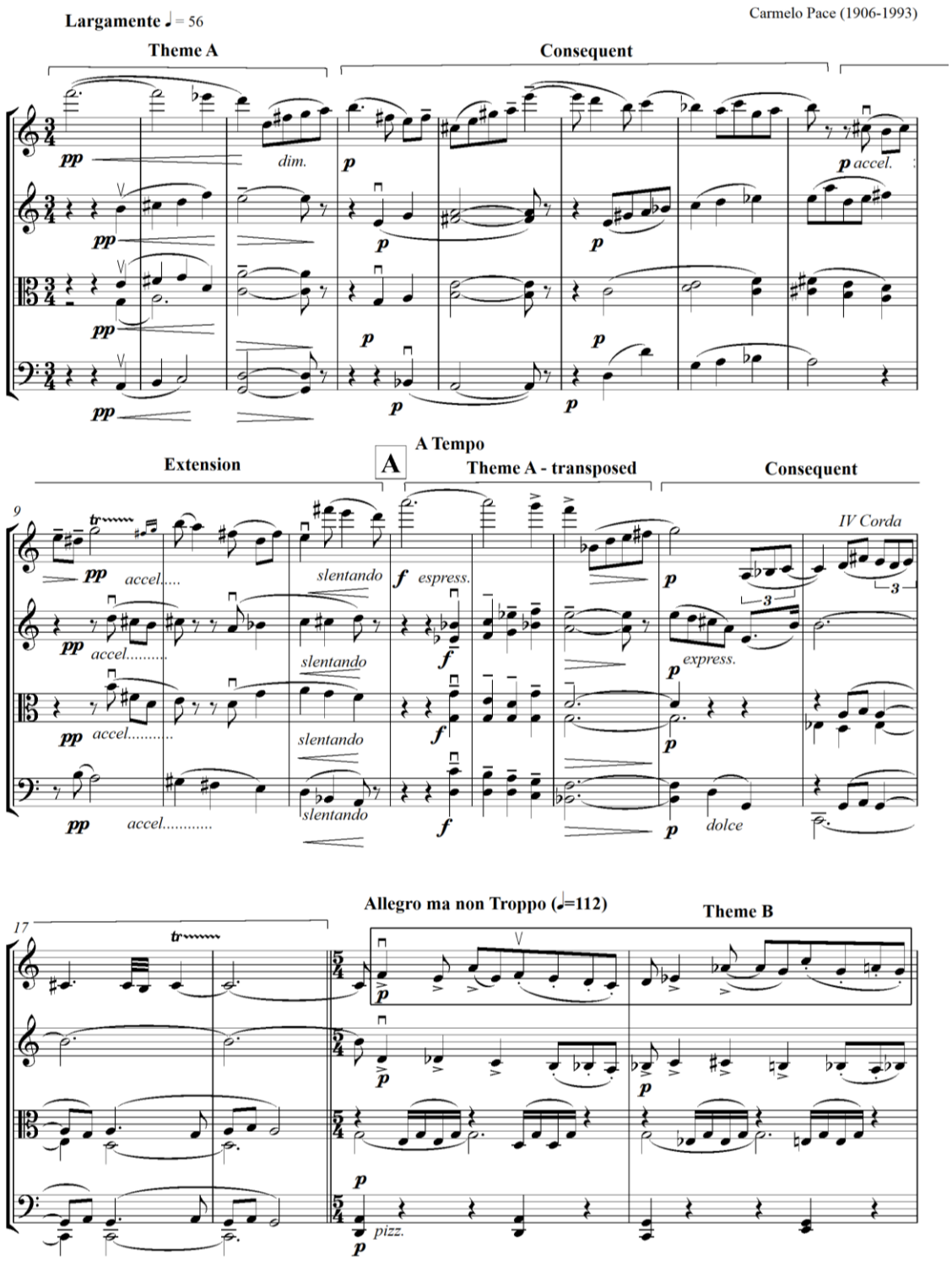


Figure 1: First Movement, *Largamente*, Theme A, and recurrence of Theme A - transposed, bars 1-3 and 12-14[21]

Pace's angular and widely-ranging melodic writing here, with its undulating contours, evinces certain similarities with Schoenberg's *Second String Quartet in F$^{\#}$ minor* op. 10

[21] Manuscript Number 2685

(1907-08) (as **Fig. 2**). As in the Austrian master's score, these characteristics lend the music a feeling of suppressed emotional excitement which flares up dramatically and unpredictably in impassioned melodic climaxes.

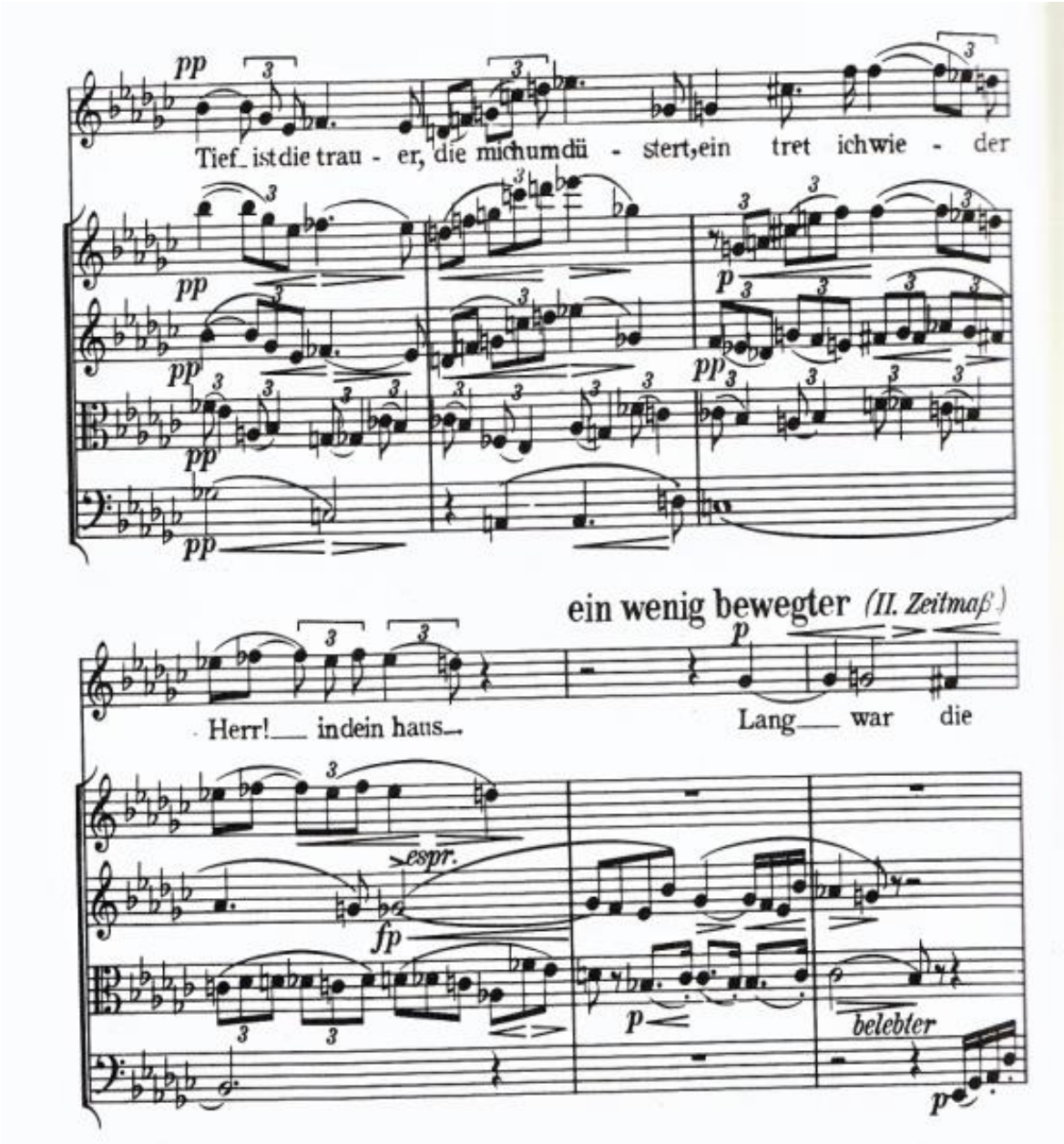


Figure 2: Schöenberg's *Second String Quartet in F# minor* op. 10, Soprano part, Third Movement, bars 13-16

The ensuing *Allegro ma non troppo* section, which is 37 bars long, affords a striking dramatic contrast. The first violin states a new theme - B (bars 19-20), which features nervous syncopated rhythms and is accompanied by restless scurrying figurations in the viola (see **Fig. 3)**, which transpire the presence of superimposed rhythmic structures between the four instruments. Although there is no clearly defined tonal centre, the music

here suggests a vestigial background presence of a modal D minor—a sense reinforced by the recurrences of a D-A perfect fifth in the cello. The first phrase concludes on the first beat of bar 26 on a sonority of what sounds like a diatonic thirteenth on G (comprising the pitches G, B, D, F-sharp, A, and E). This is immediately succeeded by another new theme - C, which picks up the syncopations and semiquaver figurations of B (without any obvious similarity in melodic contour) in its opening two bars, before we hear a contrasting, more lyrical phrase as a continuation. Unlike theme A, both B and C are restated further on in the movement, incorporating the same melodic and rhythmic features, as exemplified in **Fig. 4**.

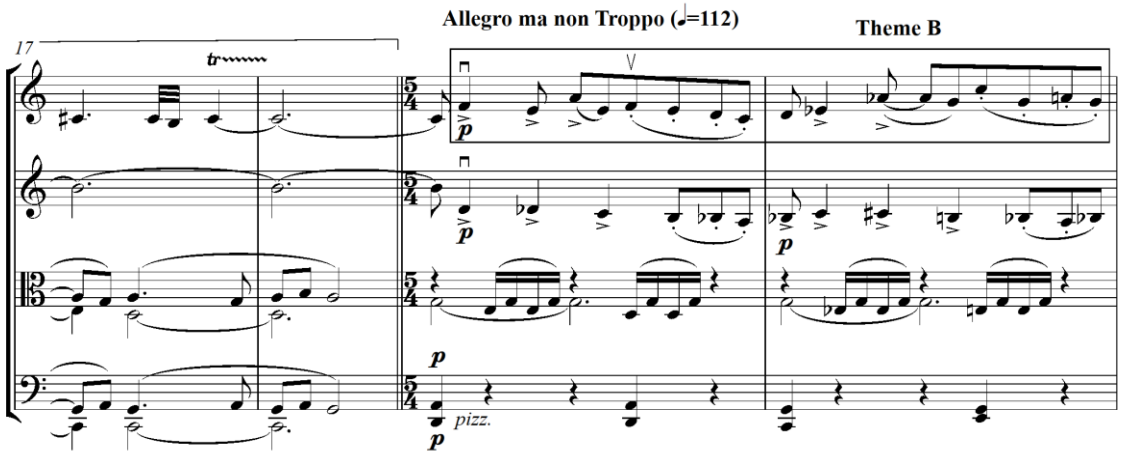


Figure 3: First Movement, *Allegro ma non troppo*, Theme B, bars 19-20

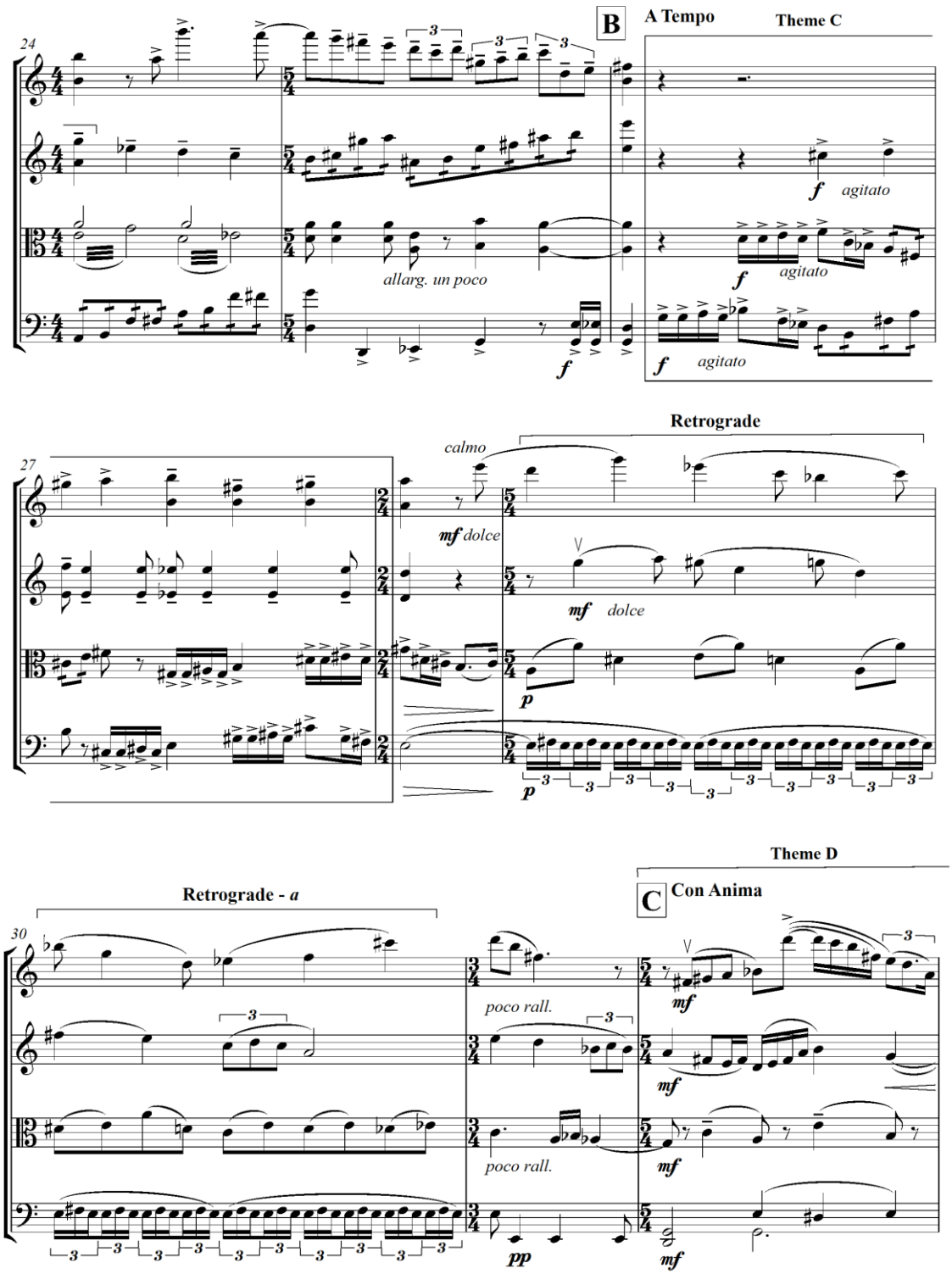


Figure 4: First Movement, *A tempo*, Theme C, and retrograde – *a*, bars 26-30

The two constituent phrases of theme C are unified by the fact that the contour of the second melodic phrase is a transposed loose retrograde inversion of the first, commencing at the minor third above at bar 30 **(**indicated as *a* in **Fig. 4).** This theme again has a restless, agitated character, intensified by triplet semiquaver figurations in the cello and

intricate rhythmic interplay between the first and second violins. This intensity is quickly dispelled by a brief link in bar 31, leading to the next section.

A fourth theme, D, in a contrasting character and tempo (*Con anima*) is introduced in bars 32-37. Again, this idea is notable for its melodic angularity, ascending rapidly within a few notes through an octave and a compound minor sixth from F-sharp to a high D. It is accompanied by predominantly contrapuntal textures, as shown in **Fig. 5**. This theme is also restated subsequently, with some modifications to the lower parts. The dominance of the first violin is notable throughout these opening themes, while the lower string instruments are largely relegated to a subsidiary, supportive role.

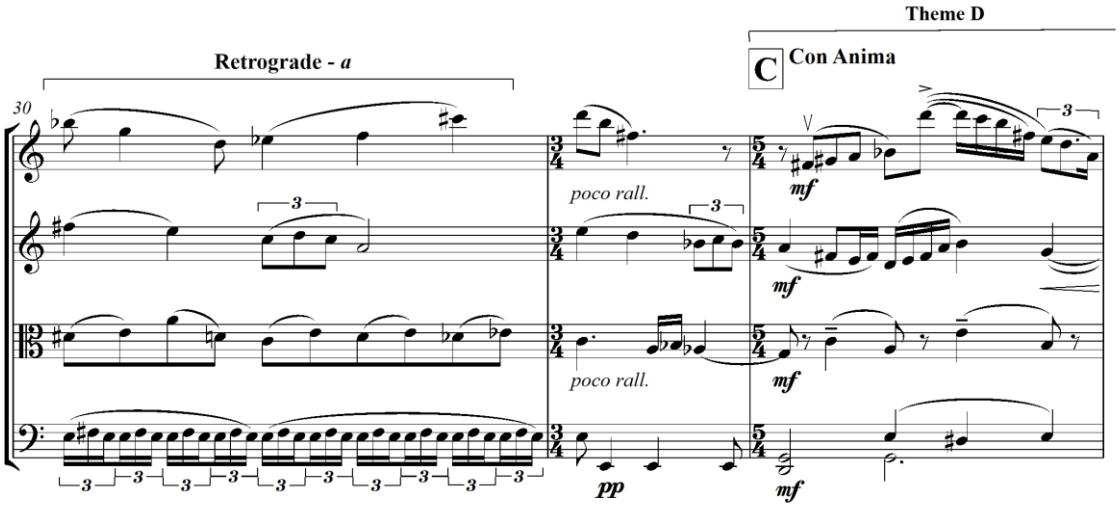


Figure 5: First Movement, *A tempo*, retrograde – *a*, and Theme D, bars 30-37

As the theme continues to unfold, and the polyrhythmic structures become more rhythmically intricate, the motivic figures in the accompaniment pattern are subjected to contrapuntal elaboration (see **Fig. 6)**. Two motifs, marked *b* and *c* which appear between bars 33-35 are heard in contrary motion. From bars 38-41, Pace presents a syncopated rising chromatic figure (initially heard in the first violin as G, G-sharp, A) to free imitative treatment at the rhythmic distances of a quaver or a crotchet, before a variant of this motif outlining a minor third at bars 35-36 (*d*) is heard in the cello part.

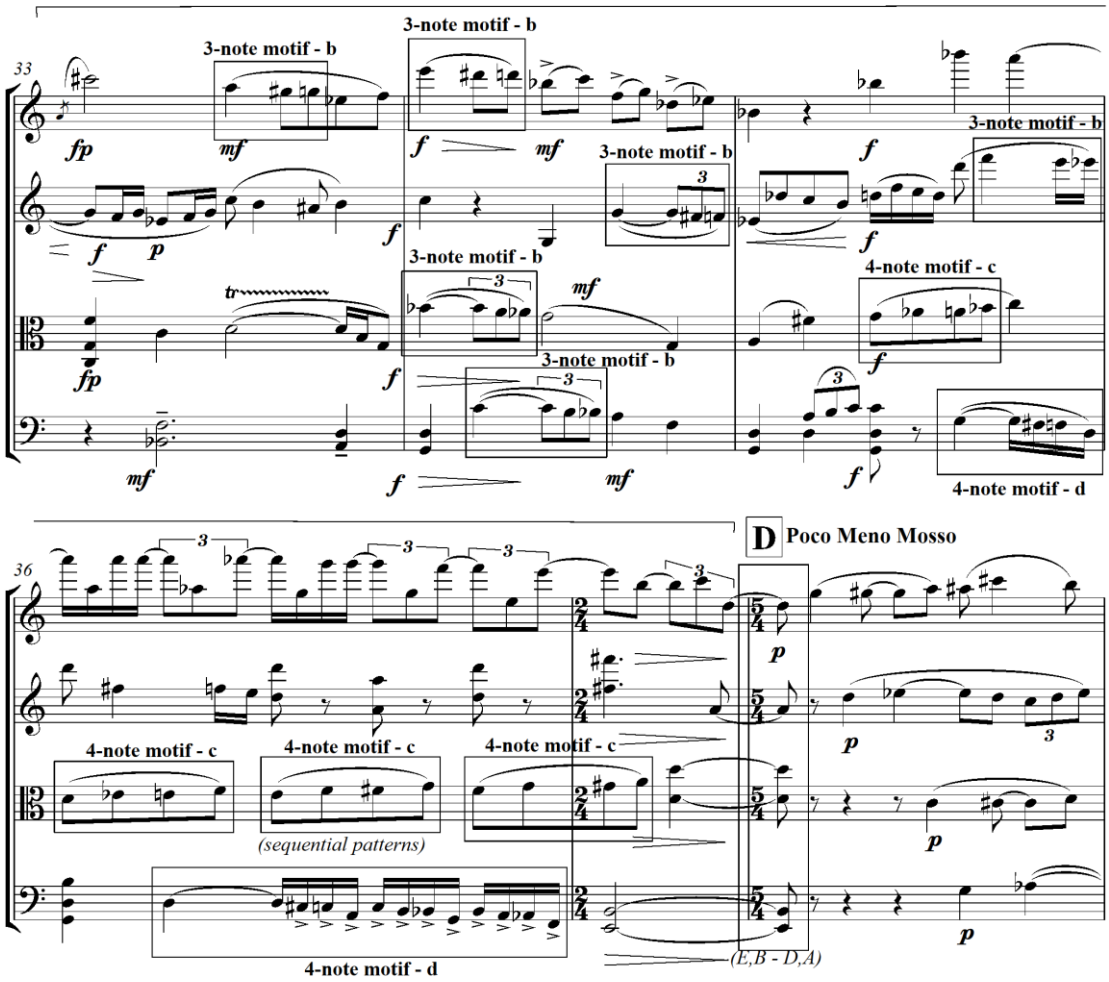


Figure 6: First Movement, *Con Anima,* sequential patterns: three-note motif – *b,* and four-note motif – *c* and *d*, bars 32-37

After a short transition of five bars, between bars 38-42, Pace introduces one of his favourite technical devices, canonic imitation, with superimposed polyrhythmic patterns, similarly modelled on Bartók's string quartets, as shown in **Fig. 7**. The use of canonic procedures is frequent throughout the outer movements of the quartet, generally in passages of short duration based on brief fragments, but sometimes in more extended passages. For the most part, Pace employs canonic imitation in free rather than a strict manner, often for the purpose of generating a sense of climax, with the entries rising up through the texture from the cello to the first violin. In this short transition, Pace employs a double canon, one between the first violin and viola (labelled **canon 1** in **Fig. 7**), and another between the second violin and cello (labelled **canon 2**). The opening notes of both melodies derive from the semitonal rising motif *c*, heard previously.

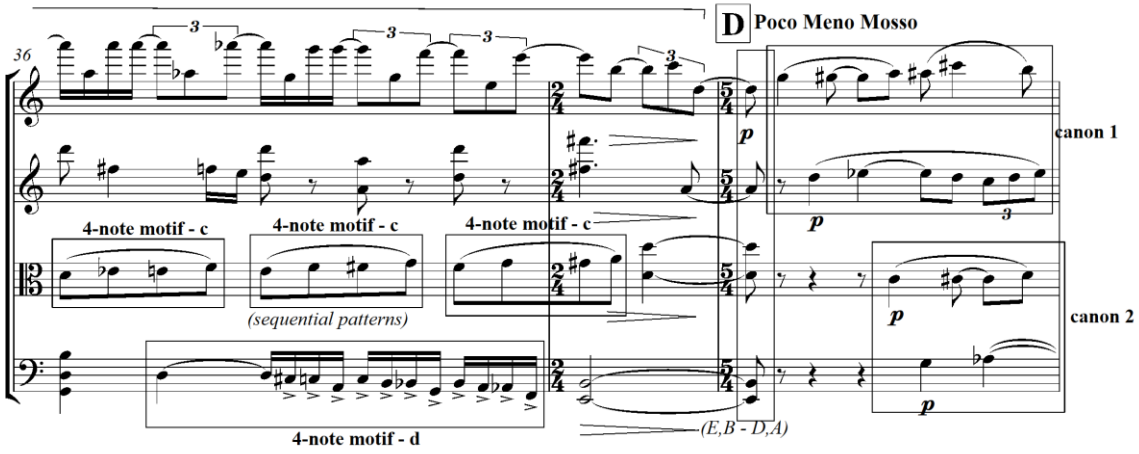


Figure 7: First Movement, *Poco meno mosso*, canonic figurations (Canon 1 and 2), bars 38 – 42

A fifth thematic idea, E, commences at bar 43. This soaring, impassioned melody is once again allocated to the first violin in a high register, and is supported by a rich and rhythmically active contrapuntal texture in the lower voices. As illustrated in **Fig. 8**, This section constitutes the climax of the movement up to this point on account of the widely-ranging melodic contours in all four instruments, and the intensely charged sonority of the cello playing in a high register, above the viola part which temporarily supplies the bass.

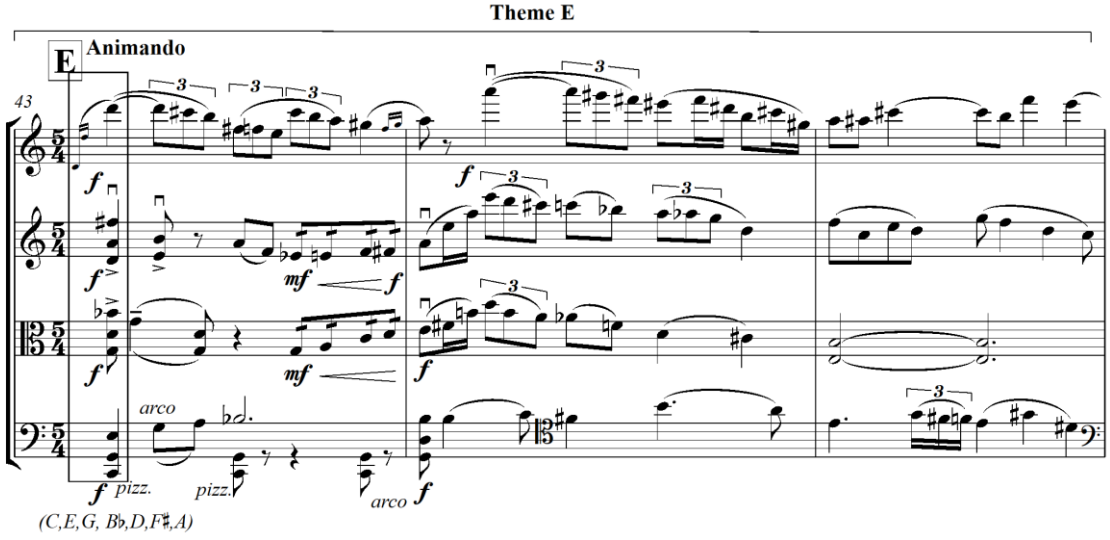


Figure 8: First Movement, *Animando*, Theme E, from bars 43-55

Further on in the same section, Pace introduces the first thematic recurrence in the movement so far, superimposed by polyrhythmic patterns. The initial motif of the second theme B reappears at bars 47-48 in the second violin part (labelled B1 in **Fig. 9**) before

being restated at greater length a major ninth higher in the first violin from bar 49. It is notable, however, that Pace studiedly avoids exact repetition, and presents theme B against a very different accompaniment texture than at its first appearance, with brilliant cross-string arpeggiated figurations in the cello and second violin, and rasping double-stops in the viola.

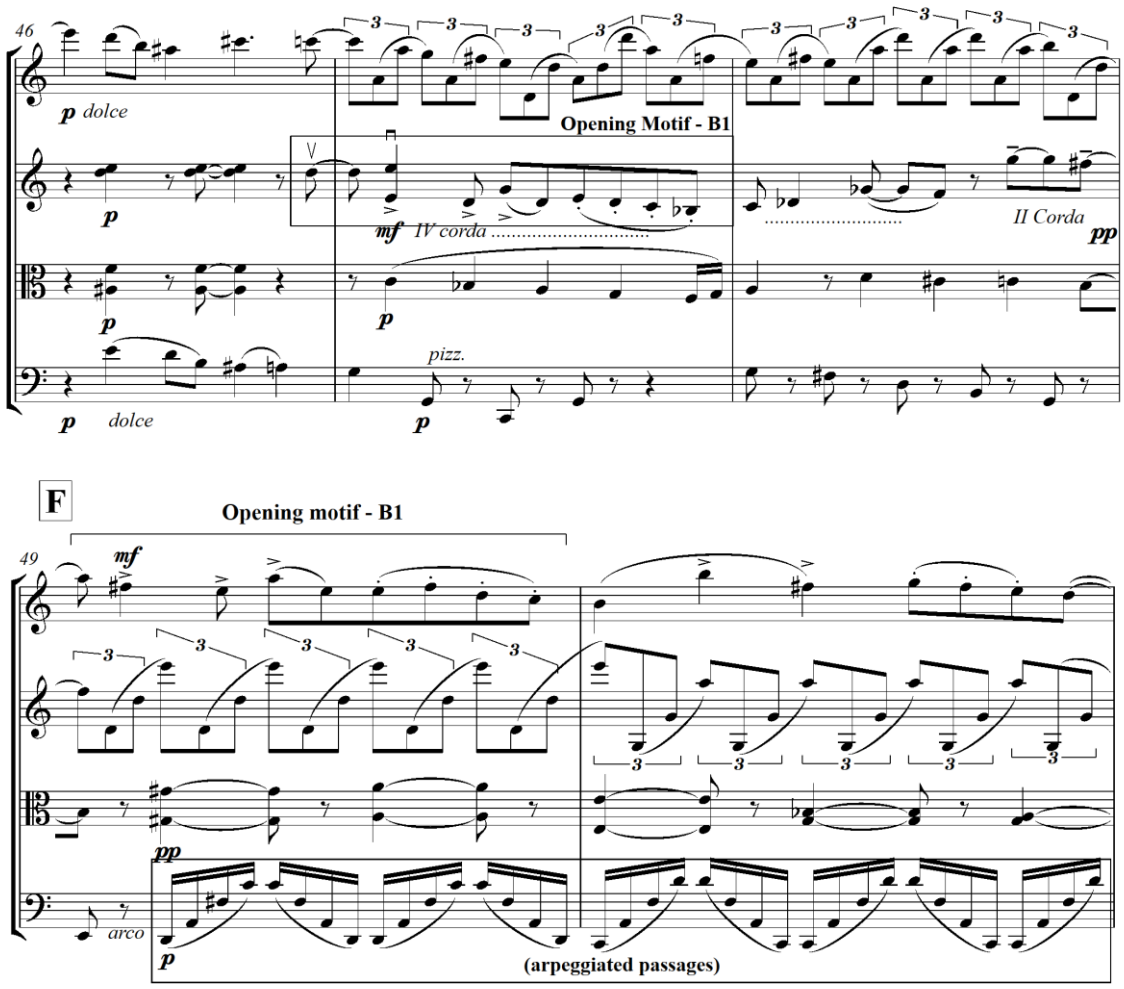


Figure 9: First Movement, *Animando*, opening motif – B1, and fragmentary motif from Theme B - (B1), bars 46-49

Between bars 51 and 54, Pace introduces another set of canonic imitations of a mysterious *tremolando* idea in triplets (marked *h* in **Fig. 10**) enunciated initially by the cello, before being taken up by the viola, second violin and first violin in succession. Against this, we hear a lyrical counterpoint in the first violin and short punctuating repeated-note semiquaver interjections in the other instruments. Pace's treatment of dissonance in these canonic sections is notably free, with the ensuing aggregates being

determined contrapuntally rather than according to an underlying harmonic plan. In this connection, Vella Bondin observes that: 'Pace was more concerned with the 'intellectual' music that is portrayed in each string instrument rather than incorporating the whole spectrum of the work as one whole harmonic progression.'[22]

The counterpoint in the first violin here illustrates one of Pace's favoured techniques of melodic construction, partially based on sequential repetitions of a three-note figure comprising a rising sixth followed by a falling tone (marked *e* in **Fig. 10**), as well as a second two semiquaver/quaver figure (marked *f*) which outlines a series of expanding intervals from a semitone to a perfect fourth in subsequent repetitions. The texture also features imitative treatment of another repeated semiquaver figure (marked *g*) which commences in the viola part and outlines an intervallic pattern of a minor third and perfect fifth, followed by the same pattern in the second violin part.

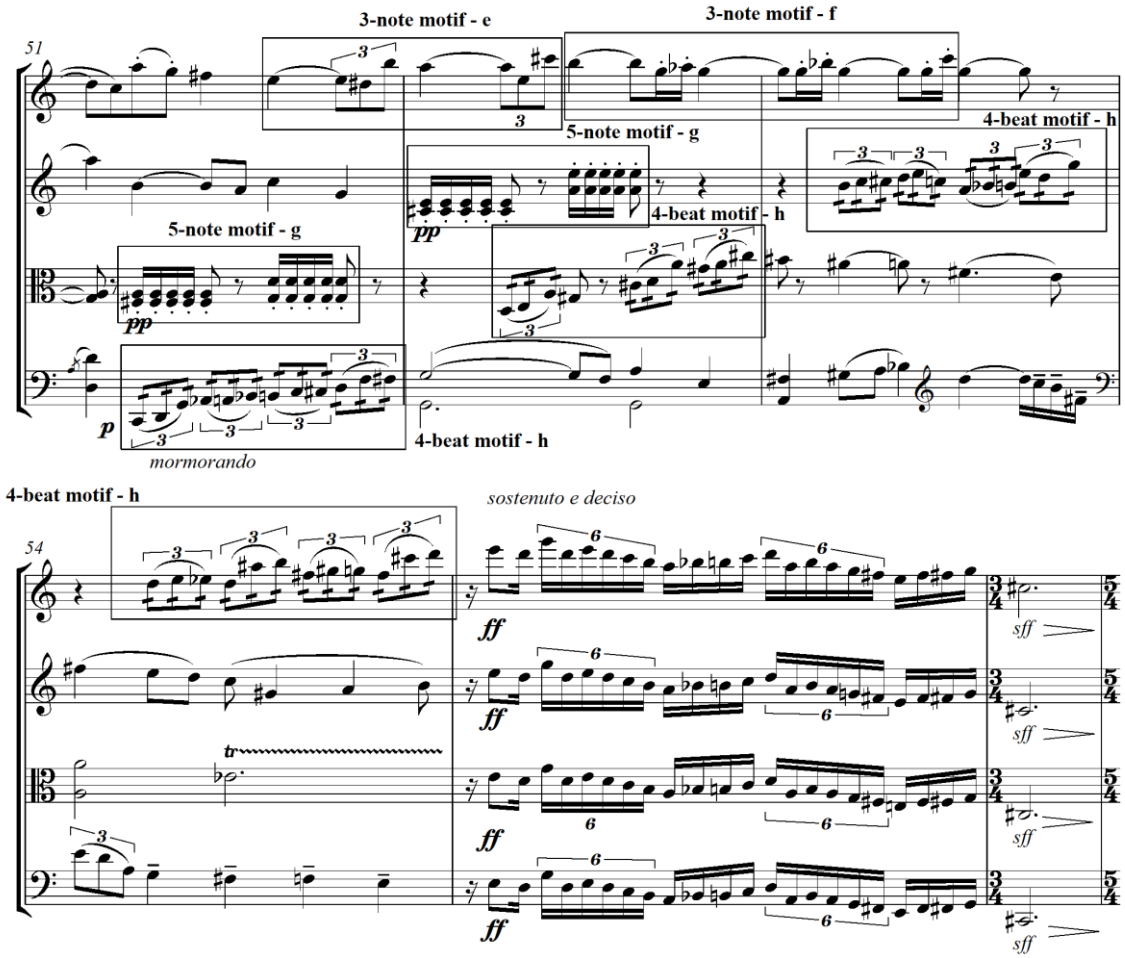


Figure 10: First Movement, *Animando*, canonic and sequential passages: three-note motifs - *e* and *f*, five-note motif – *g*, and four-beat motif – *h*, bars 51-54

[22]Interview with author on 19 August 2010 – Pace's colleague and bass singer Joseph Vella Bondin

As the tempo indication *Animando* suggests, this theme has a playful character: once again, it is presented by the first violin and features fleeting and delicate staccato semiquavers alternating with lyrical fragments – Theme F, as shown in **Fig. 11**. It is again accompanied by a contrapuntal texture whose constituent voices picks up motifs from the theme and subjects them to elaboration. As the theme unfolds, Pace introduces a new figure comprising slurred quavers which is subsequently reiterated in semiquavers by all four instruments in emphatic union in bars 61-65. This new idea continues to develop until the beginning of bar 66.

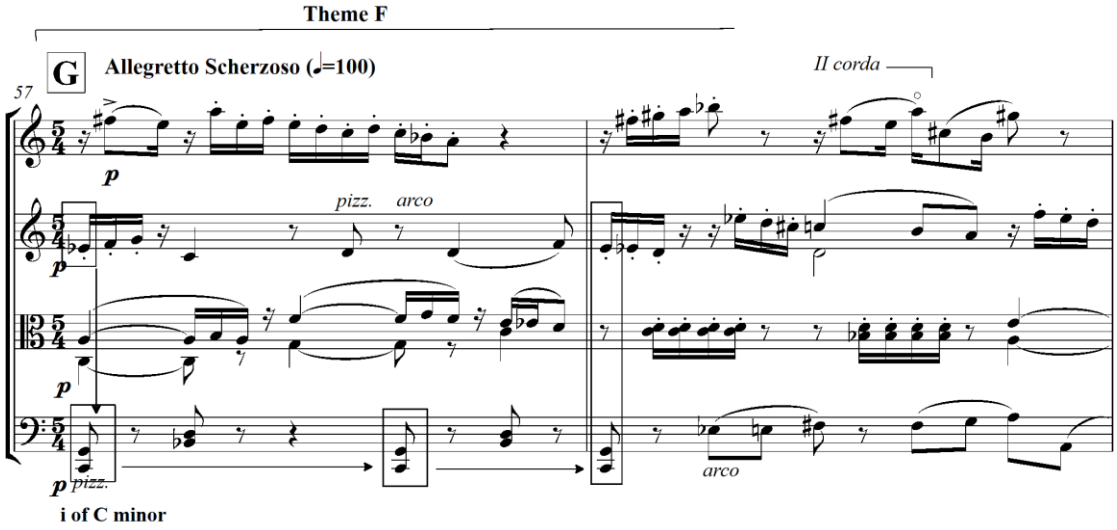


Figure 11: First Movement, *Allegretto scherzoso*, Theme F, from bars 57-59

At this point, Pace introduces yet another canonic texture. Here, a brief melodic contour commencing with a dramatic wide rising leap of a major tenth (marked *i* in **Fig. 12**) is heard in imitation at the distance of a crotchet, rising from the cello through the other three parts. The statement of this idea in the first violin part is altered and is presented in rhythmic augmentation, forming the opening of what proves to be a new, seventh thematic idea – G. Here, the harmonic language has a polytonal flavour: suggesting a successive presentation of the same idea in F major, D major, A major, and E major—a procedure that recalls the music of Darius Milhaud.

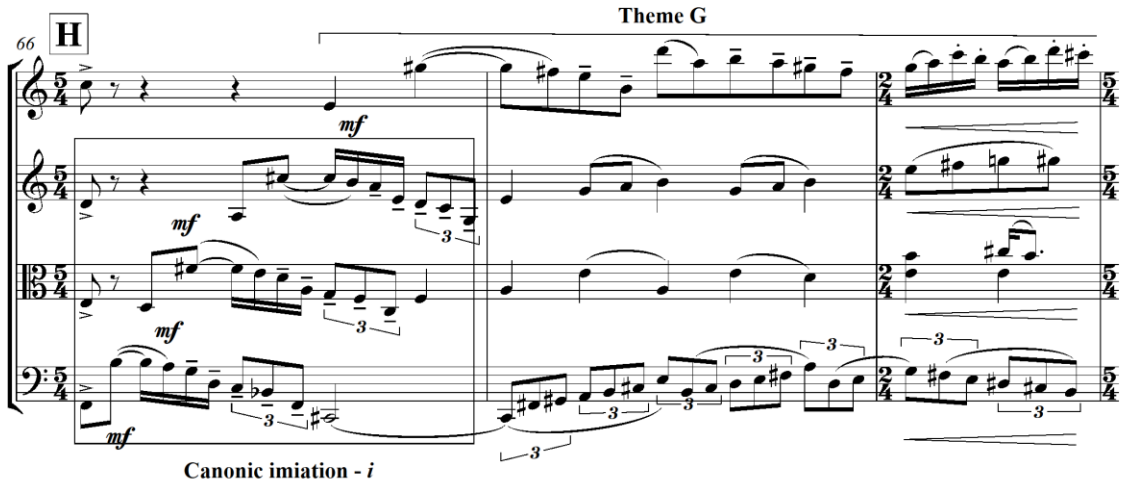


Figure 12: First Movement, *Allegretto scherzoso*, canonic imitation – *i* and Theme G, bars 66-67

At bar 73, the tempo reverts to *Tempo primo (Allegro non troppo)*, and we hear a second recurrence of theme B, again presented in a new textural guise, accompanied a double-stopped *tremolando sul ponticello* in the second violin and a murmuring undulating figuration in the cello (see **Fig. 13)**. Here, the writing for the first violin seems evocative of the human voice, with melismatic outlines. This recurrence of theme B is subsequently extended to a six-bar phrase, with the first violin rising though over two octaves to a searing melodic climax on a high B at bar 77 via strenuous syncopated octaves. At this juncture, the harmony is unusually diatonic, suggesting a background reference to a Mixolydian G major with a flattened seventh degree (F-natural). The first violin is accompanied by a texture comprising double-stopped passages in the second violin, arpeggiated figurations in the viola, and drone-like perfect fifths in the cello, lending the music a rustic, pastoral feel.

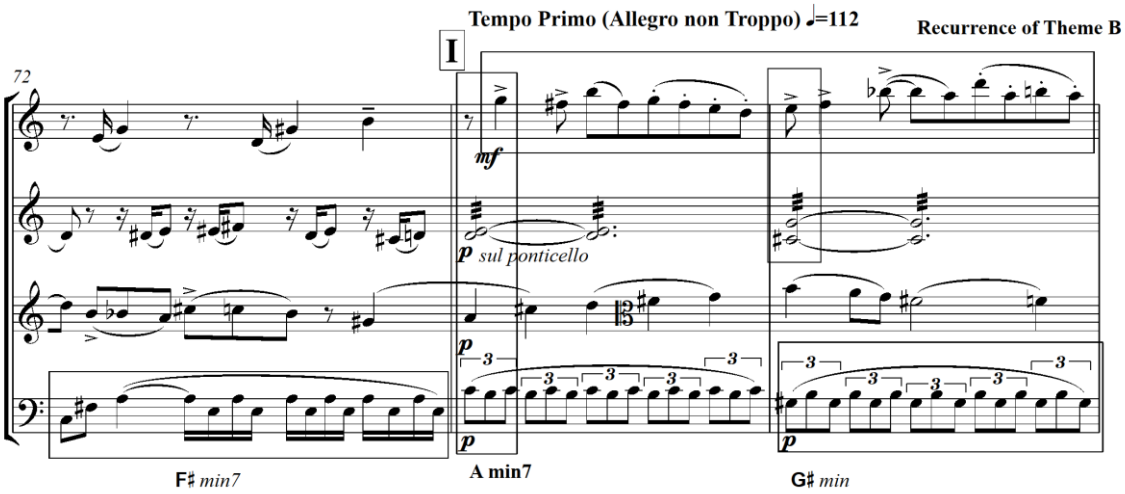


Figure 13: First Movement, *Tempo primo – (Allegro non troppo)*, recurrence of Theme B, bars 73-74

At bar 81, there is another thematic recurrence, this time of theme C, which was first heard in bars 26-27. After a one-bar transition at bar 83, another thematic recurrence follows at bar 84 of theme D, which, however, is rather different to its initial statement in bars 33-38, because both pitches and rhythms are altered, thus somewhat obscuring the cross-reference (see **Fig. 14**). Furthermore, Pace supplies this theme with a new continuation. As before, Pace employs canonic imitation, reworking the original canonic presentations somewhat before presenting the rising semitonal motif *b* in a recitative-like statement in the cello, accompanied by shimmering fingered *tremolando* figurations in the upper strings.

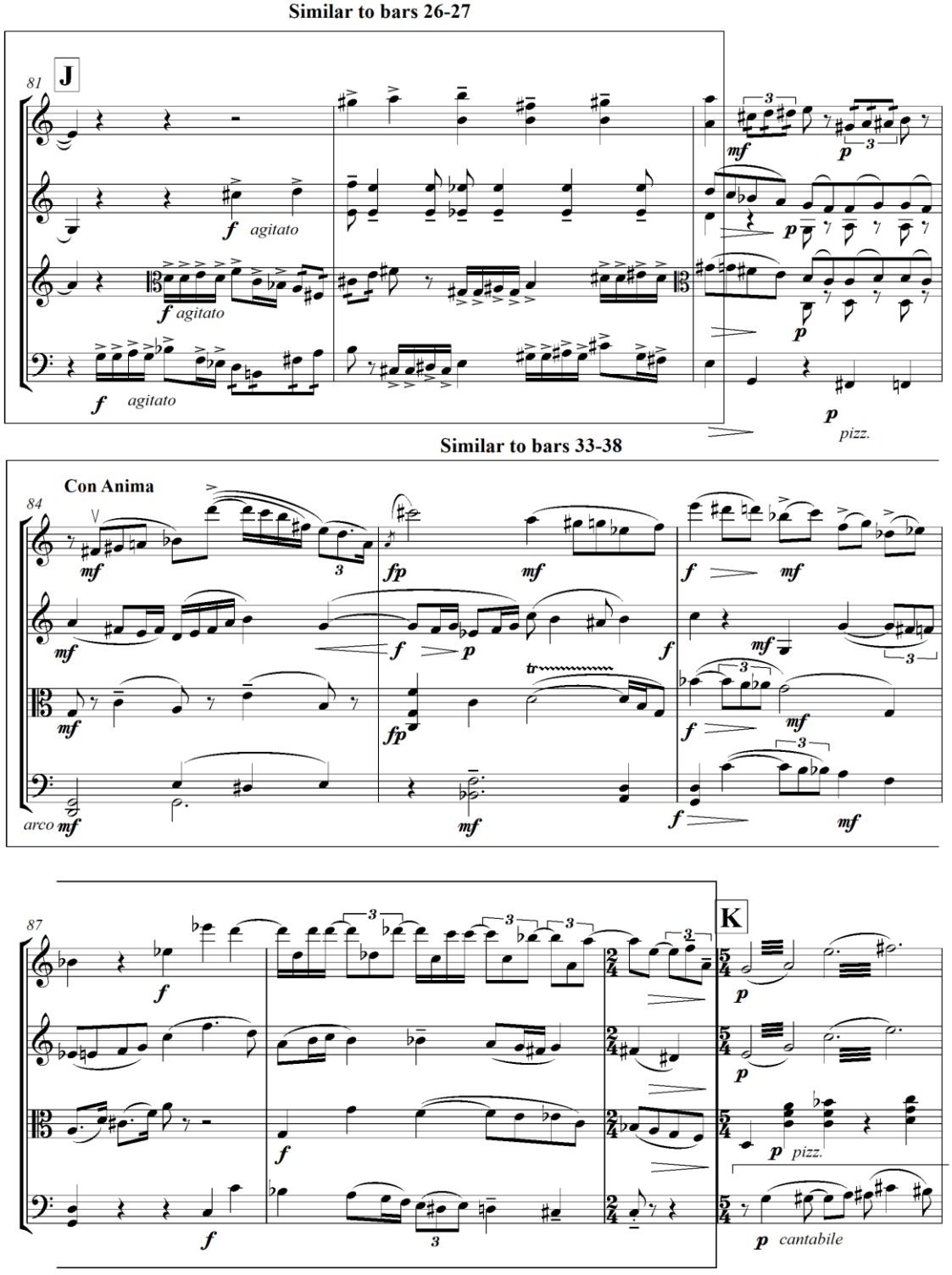


Figure 14: First Movement, *Tempo primo – (Allegro non troppo)*, similar passages appearing – bars 26-27 and 33-38

At this point, the tempo changes to *Tumultuoso* for a dramatic *forte* recurrence of theme B, now presented against arpeggiated passagework in the lower strings (**Fig. 15)**. The movement concludes with a short coda in which all four instruments unite in turbulent semiquaver passagework which is abruptly cut short by a series of brusque multiple-stopped chords.

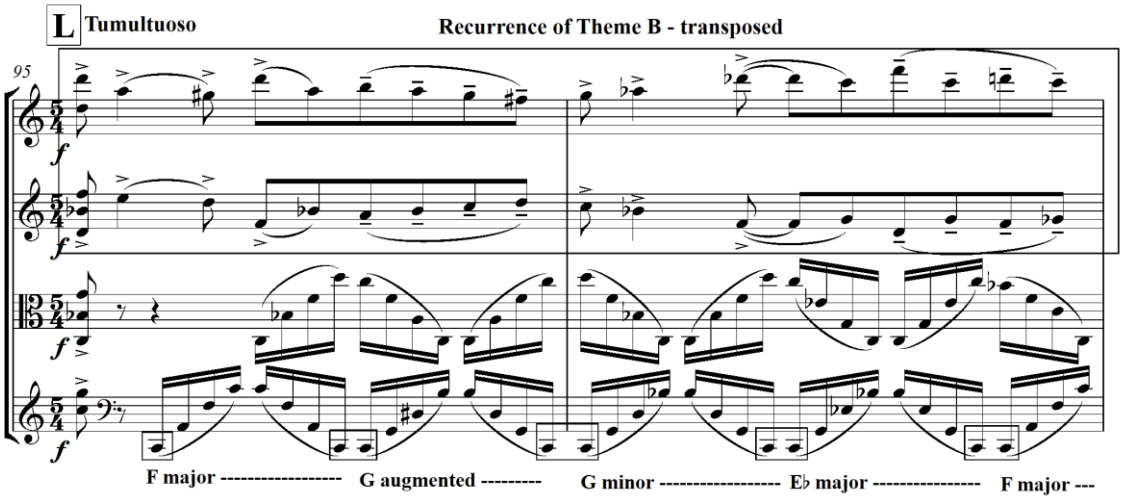


Figure 15: First Movement, *Tumultuoso*, recurrence of Theme B (transposed), bars 95-96

Second Movement:

The second movement comprises three principal sections and a coda, as follows:

The movement falls into three main sections which are differentiated by their different tempos. However, all three sections are based on the same shared musical material, and in particular, as will be seen, by intervallic patterns based on thirds. However, as in the first movement, Pace avoids literal repetition of material at any point.

Bars	**Themes and Motifs**
Andante	
1-2	Six-note motif – *a*
8-10	Three-note motif – *b*
9-10	Two-note motif – b^1
Poco più mosso	
14-17	Six-note motif - a^1
16-19	Four-note motif – *c*
18-21	Motif – *d*
Largamente	
14-17	Semitonal motif – *d*
16-19	Motif – *e*
18-21	Motif – *d*
42-43	Five-note motif – *f*
Andantino	
47-48	Recurrence of six-note motif – *a*
47-49	Four-note motif – *h*
55-56	Three-note motif - *g*

Table 2: Pace's String Quartet No. 7, Second Movement, bars 1-56

The opening section, marked *Andante*, opens with a long-breathed cantilena in the first violin. The initial six-note melodic contour, marked motif *a* in **Fig. 16**, serves to generate much of the musical material for the entire movement. This idea outlines a descending G major triad (D,B,G) with two chromatic neighbour notes, A-sharp and F-sharp—thus essentially comprising two descending thirds, D-B and B-G. This motif, and its constituent interval of a third, is immediately subjected to developmental treatment and gives rise to new derivatives. It is heard in imitation, for example, between the first and second violins in bars 11-12. As can also be seen from **Fig. 16**, the interval of a third features prominently in all four voices of the texture throughout this section, serves to unify the quasi-improvisatory proliferation of melodic shapes. In bar 4, for example, the first violin descends from A to D via F-sharp with passing notes, again outlining a triadic descent. In bars 5 and 6, the accompanying counterpoint in the second violin again outlines two thirds (G-B natural and D to B) with chromatic passing notes. In bars 9 and 10, marked motif *b*, the cello and second violin outline both ascending and descending triadic contours; while the viola and first violin both enunciate rising thirds, marked motif

b[1]. As this section demonstrates, Pace consciously strove for a high degree of motivic consistency, relying on it as one of his principal means of ensuring coherence.

In spite of the fact that motif *a* derives from a triad, this material is not treated in such a way as to imply tonal stability. Rather, as in the first movement, it is handled in a manner that suggests polytonality: for example, in the rapid juxtaposition or near superimpositions of triadic contours suggesting B minor, A-flat major, C major and F-sharp minor in bars 9-10. Clearly, given such a degree of chromatic saturation, any sense of stable tonal centre cannot be achieved.

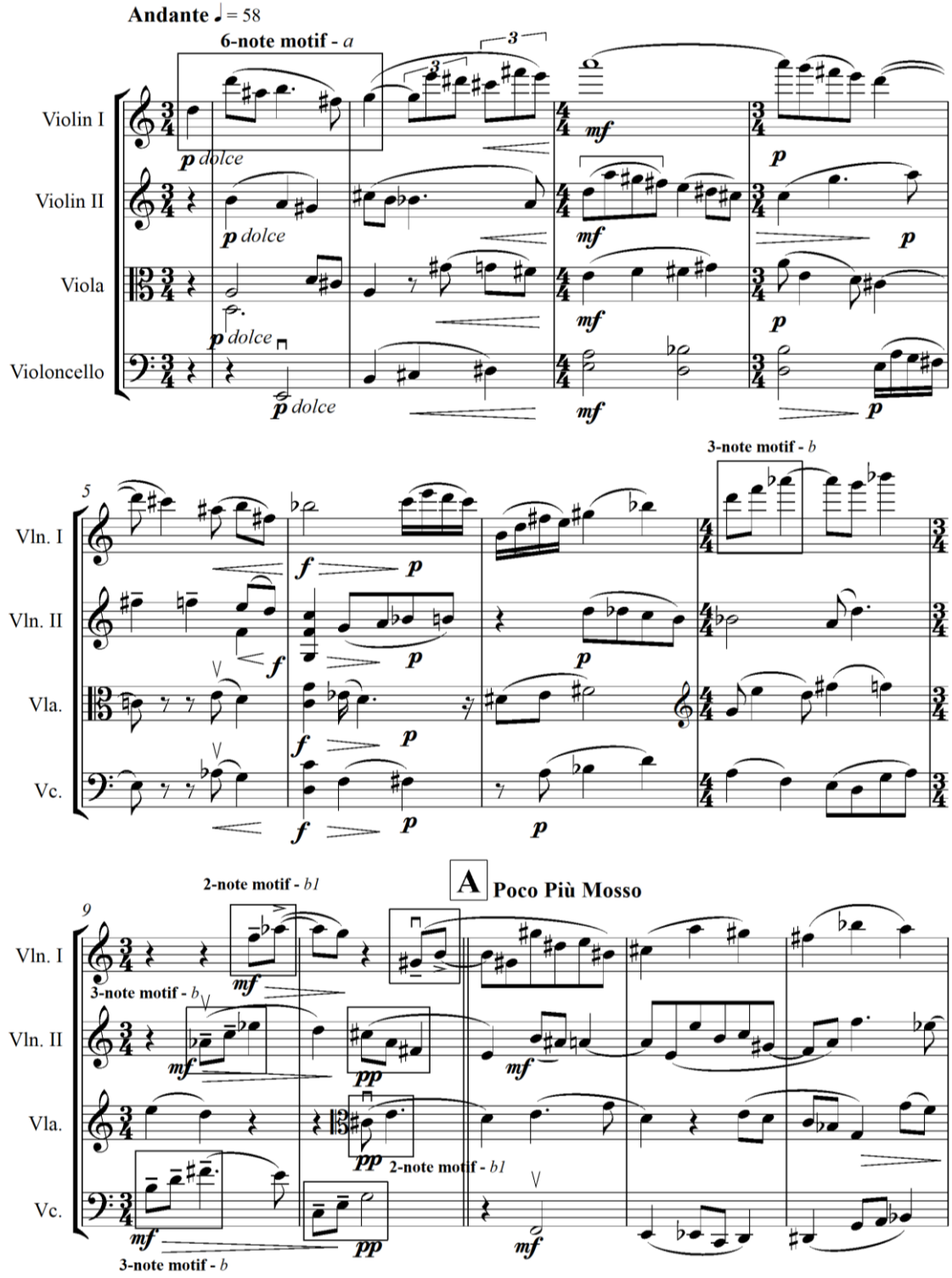


Figure 16: Second Movement, *Andante*, six-note motif – *a*, three-note motif – *b*, two-note motif – *b*[1], bars 1-10

In bar 16, Pace introduces a new derivative of this motif, marked *a*[1], in rhythmic diminution in semiquavers: as can be seen from its first appearance in the cello in bar 16, marked motif *c*, this commences with a triadic ascent, in this instance, outlining the

constituent pitches of a triad of C-sharp minor. This motivic derivative is then subjected to free imitative development, as is shown in **Fig. 17**.

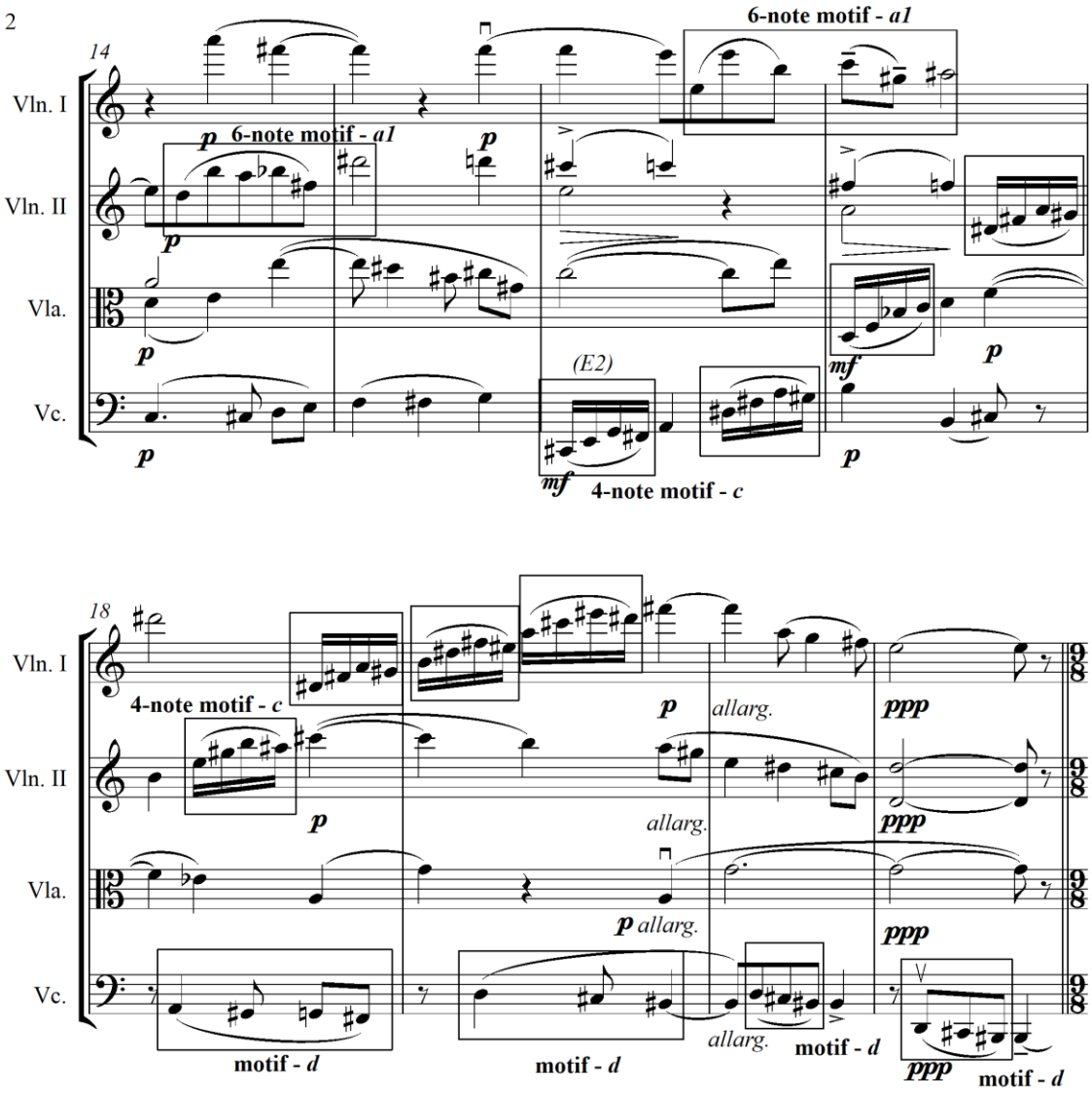


Figure 17: Second Movement, *Poco più mosso*, six-note motif – a^1, and four-note motif – *c*, motif – *d*, bars 14-19

In the next section, marked *Largamente* (bars 22-45), motif d^1 gives rise to yet further derivatives through a sequence of successive transformations. The first of these derivatives, again outlining a minor third filled in with the intervening semitones, is heard in the cello in bar 18 (see **Fig. 17**, in which it is labelled *d*). The first three notes of this figure—comprising two semitonal steps—are then used as a separate motif in its own right. In bar 23 (see **Fig. 18**), the melodic contour presented by the first violin presents two sets of three-note rising semitonal ascents, B-flat, B-natural, C and F, F-sharp, G – both derived from motif *d* in retrograde (labelled d^1 in **Fig. 18**). Motif d^1 is then heard

several times in succession in the cello in bar 24. In the same passage, the second violin, imitated a bar later by the viola, introduce another melodic contour in which the interval of a third again feature prominently: in the second violin, a descent occurs from A to F via a 'passing note' G; and at the close, another third, C and E-flat (marked *e*).

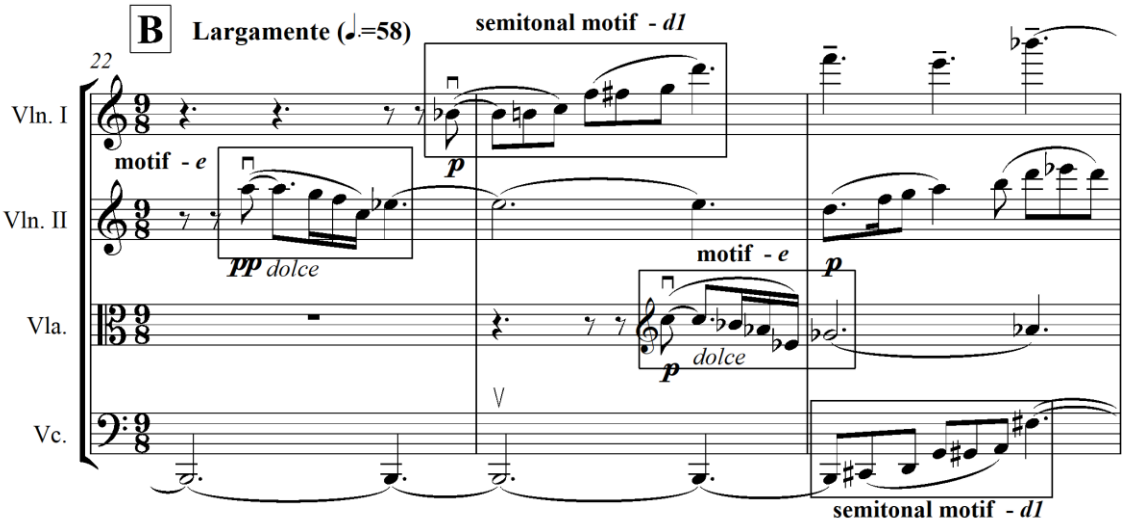


Figure 18: Second Movement, *Largamente*, semitonal motif – d^1, and motif – *e*, bars 22-24

A subsequent derivative based on the interval of a third, (marked *f* as in **Fig. 19**), which is initially heard in the second violin at bar 42 and imitated a bar later in the cello, is immediately presented in retrograde—again, demonstrating Pace's concern to achieve motivic consistency.

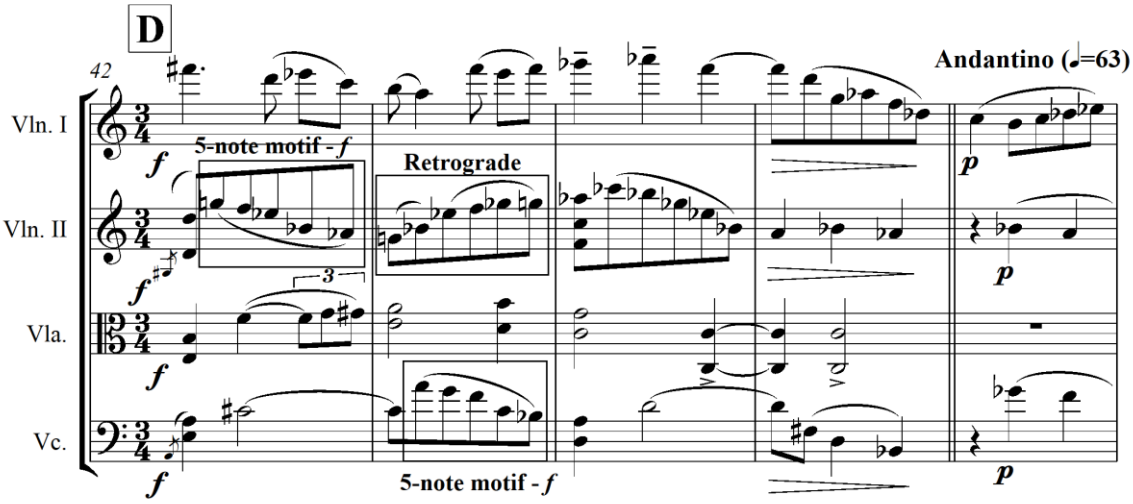


Figure 19: Second Movement, *Largamente*, five-note motif – *f*, bars 42-43
Ordered: [-2, -2, -5, -2, -1/ +3, +5, +2, +1, +1); PC Set: (0,2,4,5,7) (0,2,3,4,7);
Prime Form: (0,2,3,4,5,7); Interval Vector: (343230)

In the final section, *Andantino,* Pace extensively reworks motif *a*, presenting it in new contrapuntal textures, the constituent voices of which are also permeated with derivatives of motifs *b* and *c*, as shown in **Fig. 20.** Imitative development of a new motif *e*, again based the interval of a third, commences at bar 55, as shown in **Fig. 21**.

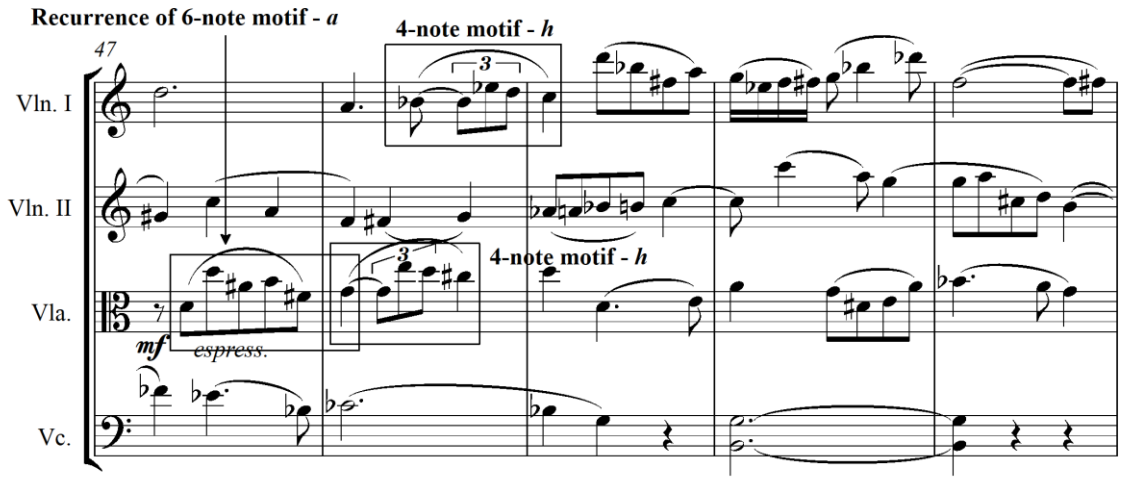


Figure 20: Second Movement, *Andantino*, recurrence of six-note motif – *a*, and four-note motif – *h*, bars 47-49

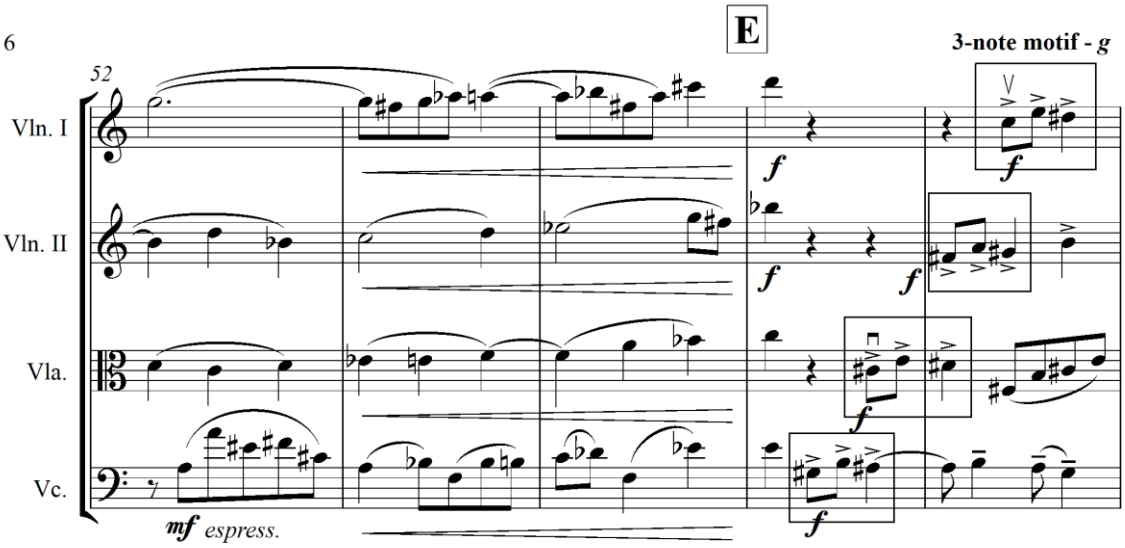


Figure 21: Second Movement, *Andantino*, three-note motif – *g*, bars 47-56
Ordered: [+3 -1; +3 -1; +3 -1; +4 - 1]; PC Set: (0,2,3) (0,2,3) (0,2,3) (0,3,4);
Prime Form: (0,1,2,3,4,5,7,8,10); Interval Vector: (677673)

The movement concludes with a serene four-bar coda, in which the intense rhythmic and contrapuntal activity of the previous section winds down before coming to rest on a sonority C, E, F, G, B-flat, B-natural, suggesting a vestigial tonal reference to C major—a sense reinforced by the perfect fifth C-G in the bass.

Third Movement:

The third movement's formal organisation resembles that of the first movement in general approach. Its structure is detailed in **Table 3**.

Bars	**Themes and Motifs**
Vivace	
1-4	Theme A
4-8	Canonic figurations – *a*
9-14	Similar harmonic features as Theme A
15-19	A sequence of canonic figurations – *b*
19-21	Canonic figurations – *c*
22-25	Theme B
26-29 29-33	Six-note motif – *d*
26-32	Recurrence of canonic figuration – *a*
33-35 35-37	Two-bar motif
Deciso 38-40	Three-bar bridge section
Con anima 41-50	Theme C
62-71	Canonic figuration – *e*
71-77	Canonic figuration – *f*
77-80	Two-bar canonic figuration – *g*
Meno mosso	
112-116	Arpeggiated sequences – *h* and *i*
119-122	Sequential patterns – *j*
123-127	Sequential patterns – *k*
128-130	Sequential patterns – *l*
128-131	Sequential patterns – *m*
13-137 138-139	Two-bar canonic figuration – *n*
138-140	Three-bar canonic figuration – *o*

Vivace	
156-159	Recurrence of Theme B
161-164	Recurrence of Theme A
164-167	Recurrence of canonic figuration – *a*
169-174	Recurrence based on Theme A – A^1
179-181	Recurrence of canonic figuration – *c*
194-197	6-note motif – *p*
198-202	Modified canonic figuration – f^1
Furioso	
208-218	Canonic figuration - *q*

Table 3: Pace's String Quartet No. 7, Third Movement, bars 1-218

The opening section commences *Vivace* and is 111 bars in length. In the first fourteen bars, which serve as an introductory section, Pace introduces two thematic ideas which are restated further on in the movement. The first of these, Theme A, is announced in the first four bars (see **Fig. 22)**. In the cello, Pace employs a modal progression of a leading-note to tonic – D-sharp to E, in the key of E minor, where subsequently, the melodic contour in the cello part resolves on an implied diatonic chord of E major at bar 4. Subsequently, another idea, which appears from bars 4-8, is treated canonically.

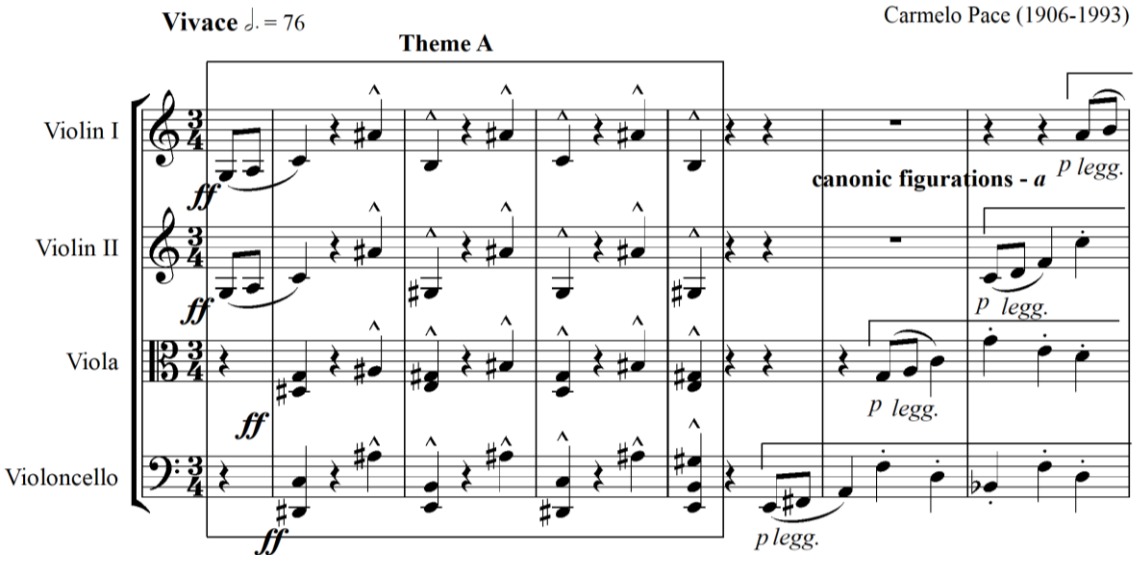


Figure 22: Third Movement, *Vivace*, Theme A, and canonic figurations – *a*, bars 1-6

The canonic figurations continue to develop till bar 8, where similar harmonic features as presented earlier at bars 1-4 appears in bars 9-14 (see **Fig. 23)**. From bar 15, Pace employs further canonic imitations (motif *b*). A single-note sequence appears in the second violin, viola and cello, whilst another set of canonic imitations develop a new figure, *c*, in bars 19-21.

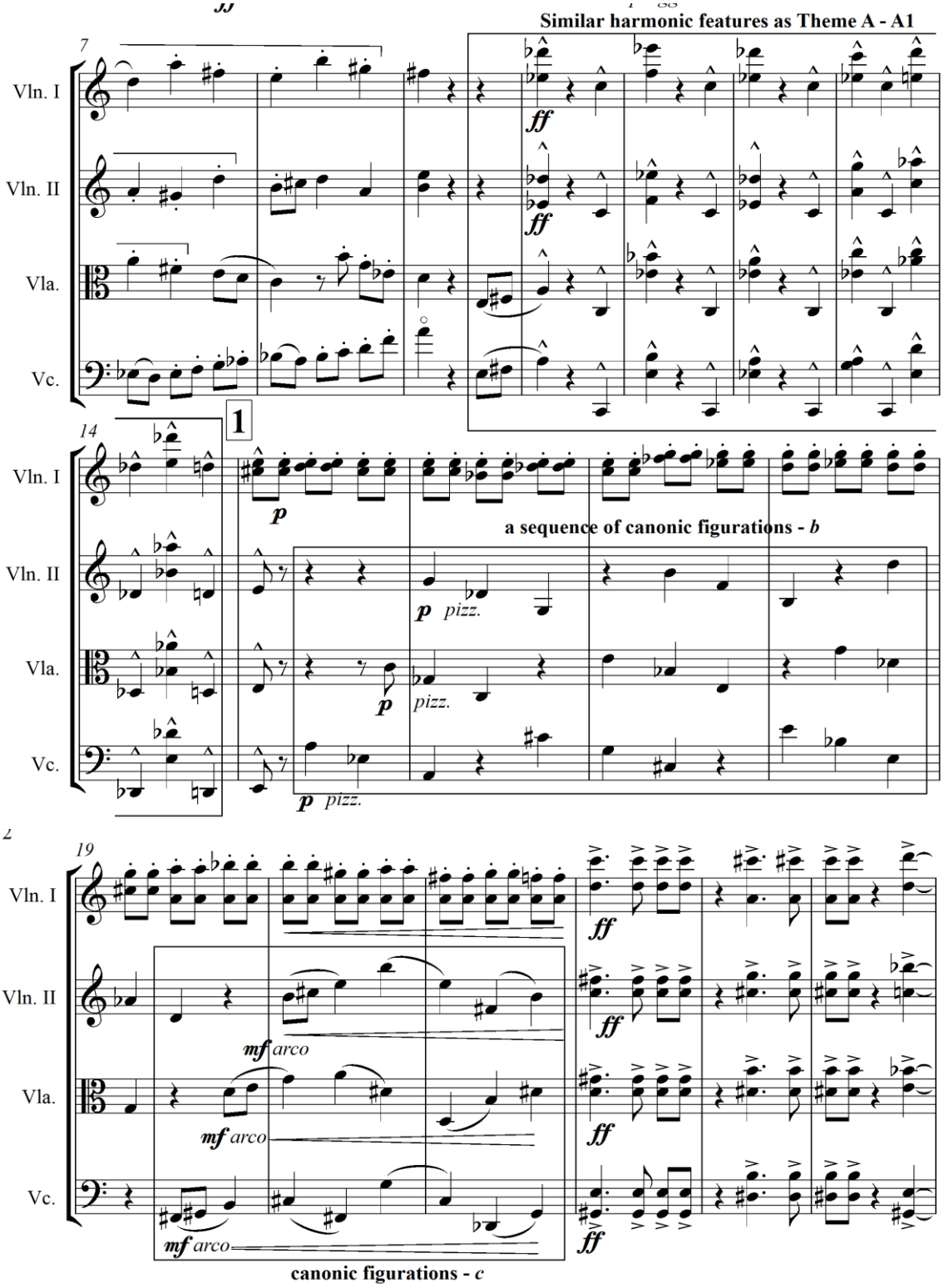


Figure 23: Third Movement, *Vivace*, similar harmonic features as Theme A, canonic figurations – *b* and *c*, bars 9-21

Theme B, a succession of superimposed chordal progressions, enters at bars 22-25. Thereafter, Pace employs two sets of transposed recurrences of the first canonic idea *a* in the cello, first in bars 26-29, and then subsequently transposed a minor third higher in bars 29-32. Deriving from the two-quaver segment from the opening statement of theme A, and from the canonic figurations – *c* presented at bars 19-20 in the cello, viola and second violin, (see **Fig. 24)**, Pace introduces a six-note motif *d* which appears in the first and second violins from bars 25-33: the melodic contour in the second violin is transposed a major second higher than the first violin. Subsequently, a two-bar motif appears in the first violin part, from bars 33-37, which shares the same two-quaver motif previously heard in motif *d*.

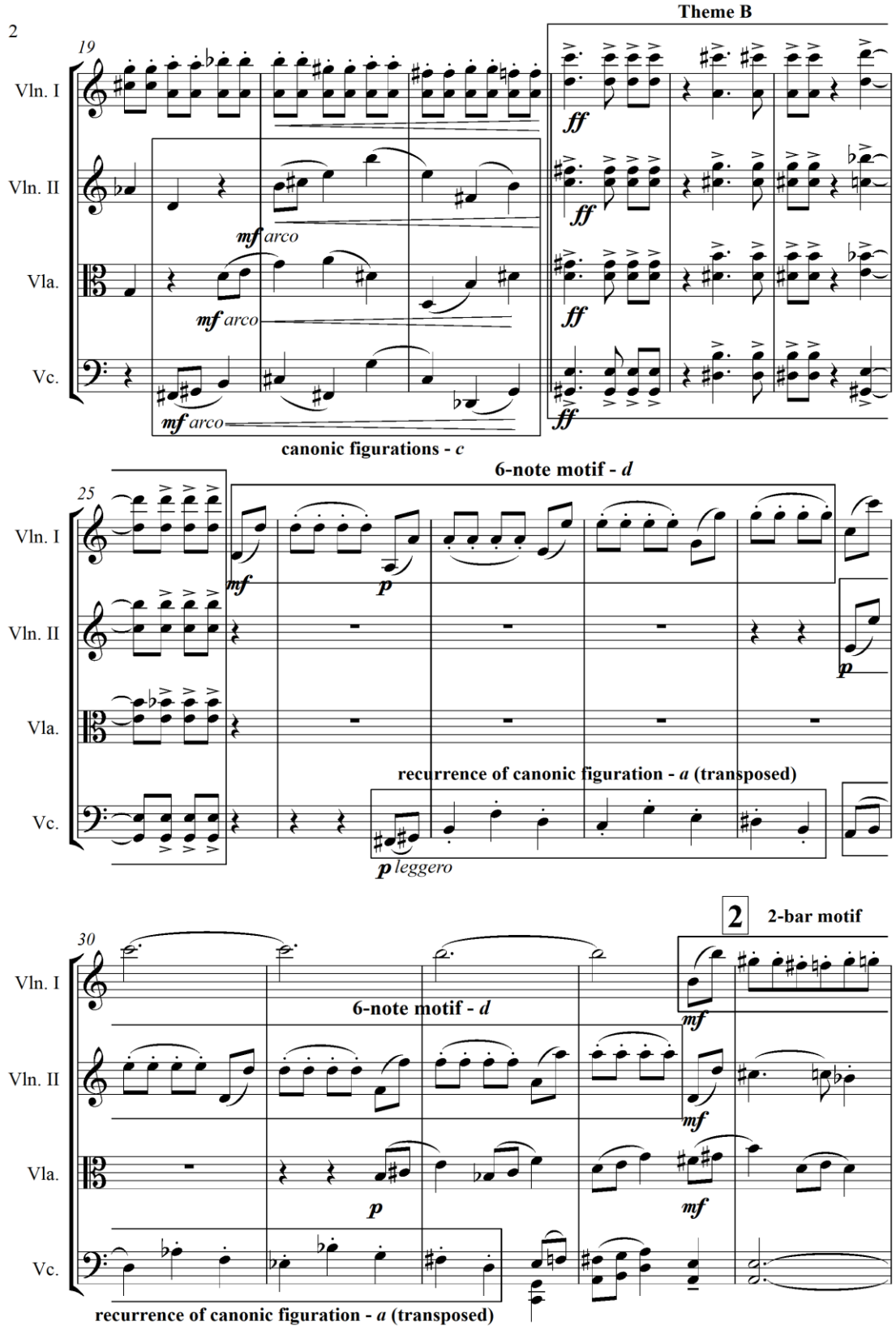


Figure 24: Third Movement, *Vivace*, Theme B, 6-note motif – *d*, recurrence of canonic figuration – *a* (transposed), and two-bar motif, bars 19-37

After a short bridge section between bars 38-40 (*Deciso),* Pace introduces theme C, marked *Con anima,* in bars 41-50 in the first violin, supported by chorale textures in the lower strings (see **Fig. 25**). Subsequently, as illustrated in **Fig. 26**, another canonic figuration appears at the beginning of bar 62, which continues to employ the same rhythmic pattern until bar 71, incorporating a triplet-quaver and single-crotchet motif, *e*. In contrast to the previous ones, this canonic passage commences in the first and second violins followed by the entries of the viola and cello parts a beat later. It is interesting to note the high degree of consistency of rhythmic patterns employed throughout this passage.

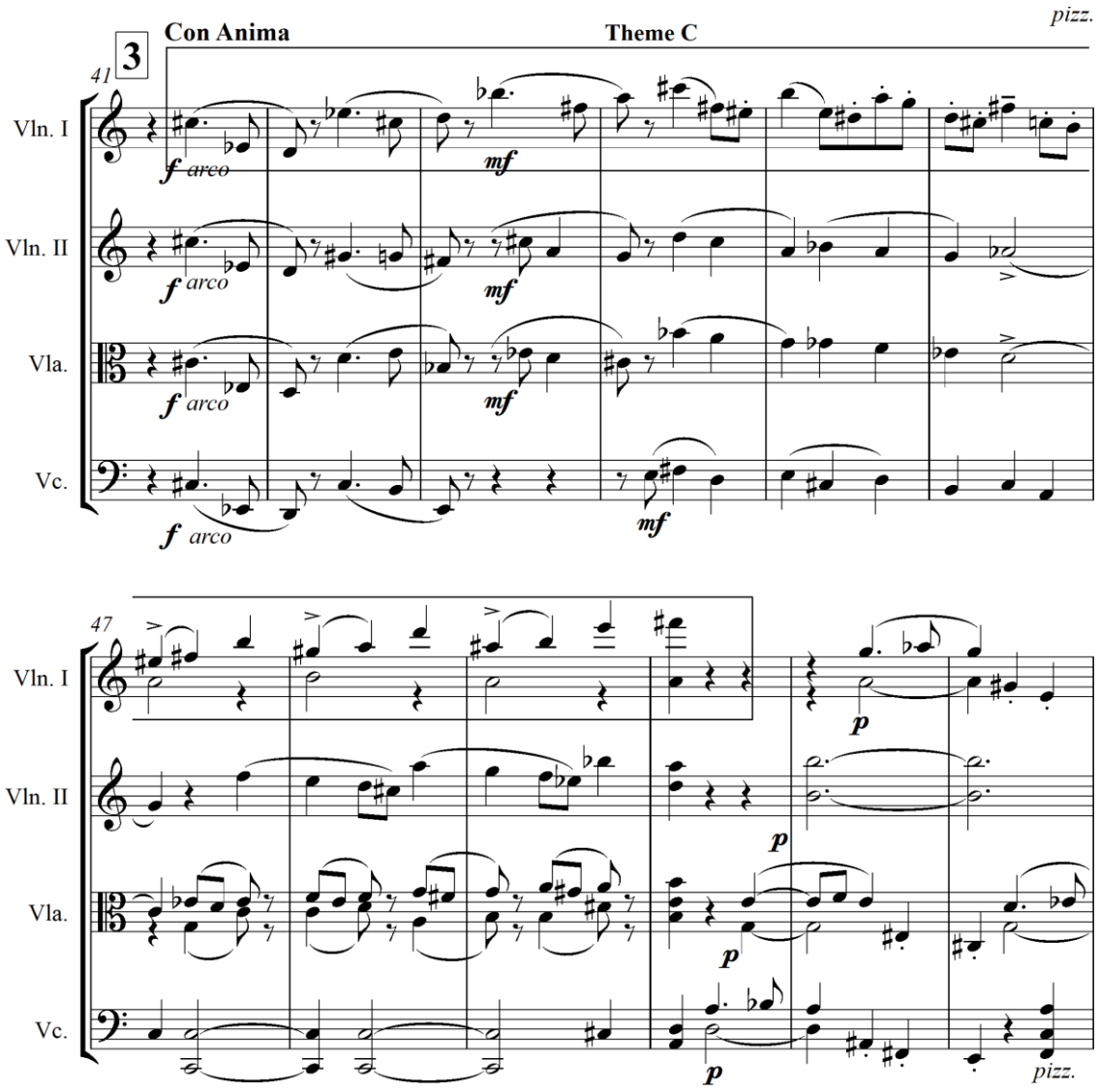


Figure 25: Third Movement, *Con anima,* Theme C, bars 41-50

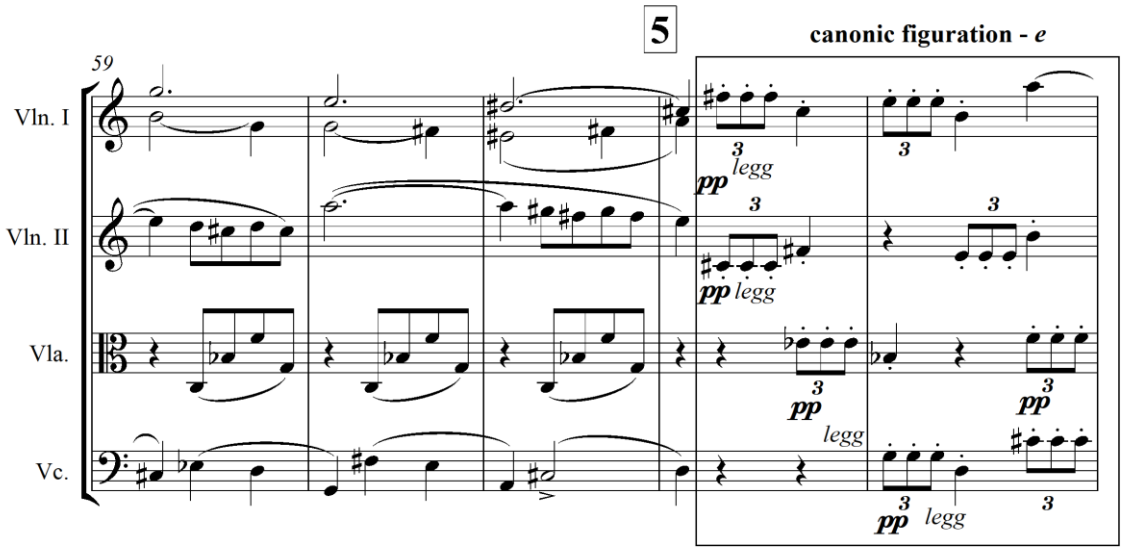


Figure 26: Third Movement, *Vivace*, canonic figuration - *e*, from bar 62

Following the triplet and single-crotchet canonic passage, another set of canonic figurations appear at bar 71, *f*, which consists of a succession of chromatically inflected semiquaver passages. As shown in **Fig. 27**, Pace employs chromatic melodic contours on all four strings, all based on pattern featuring the interval of a minor second prominently. The canonic figuration commences in the cello and rises up to the first violin, where it resolves onto a four-note quaver trill-like passage at bar 77. After the set of canonic figuration which commenced from bar 71, another set of two-bar canonic passage appears at bars 77-80, *g*. The two-bar phrase presents an ascending melodic contour in imitations between the cello and viola.

Before the *Meno mosso* section at bar 112, Pace incorporates sequential patterns of short trill-like passages in the first and second violin and viola parts, interwoven with counterpoint in the second violin and viola parts, and underpinned by sustained pedal Cs in the cello. The section concludes on a diatonic chord of G-sharp minor in the upper voices, with C-sharp sounded underneath by the cello in bars 110-111.

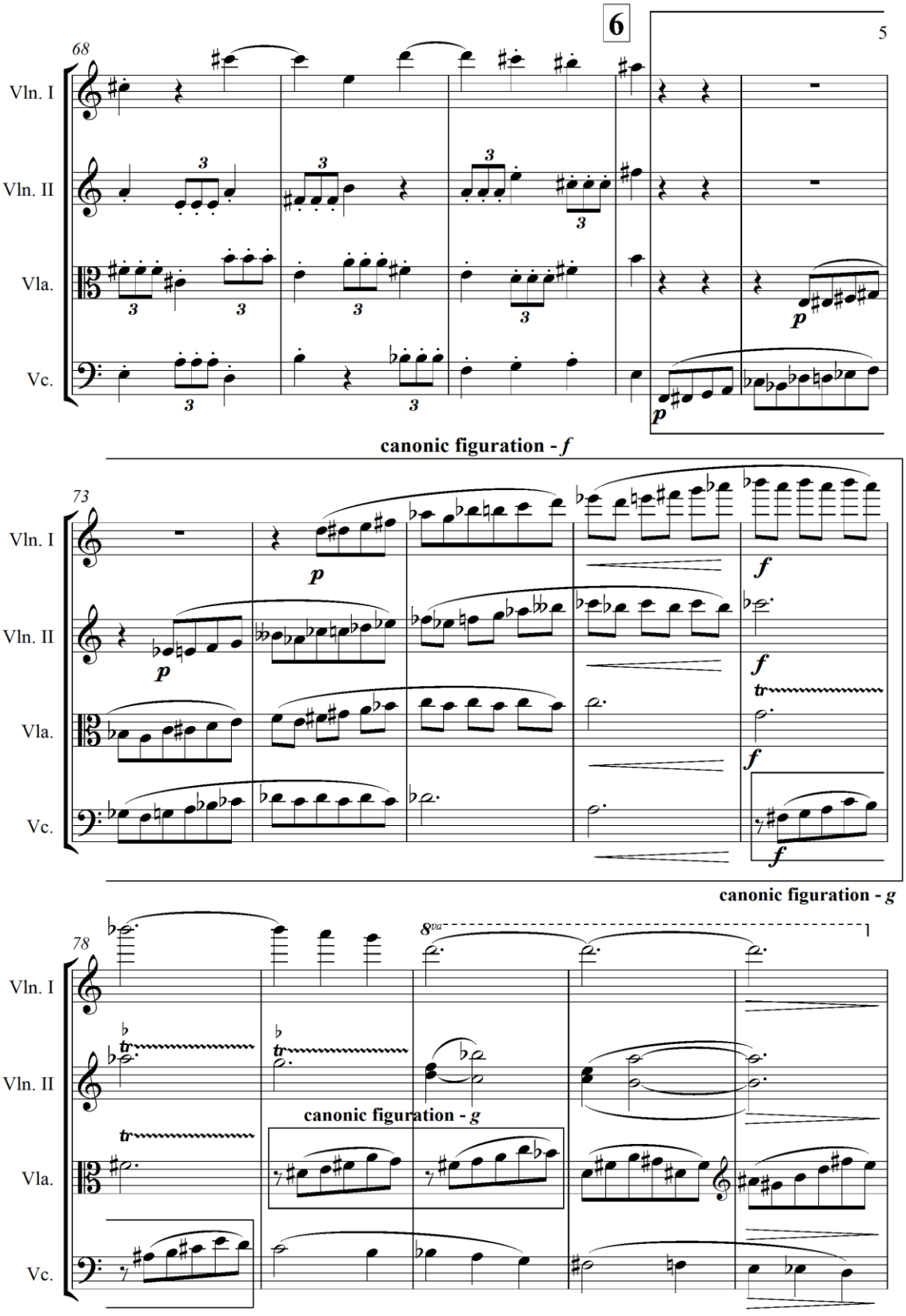


Figure 27: Third Movement, *Vivace*, canonic figuration – *f*, and two-bar canonic figuration – *g*, bars 71 -80

Pace's extensive use of imitative and canonic devices recalls the quartets of Bartók. A representative passage from the second movement of the Hungarian composer's Fourth String Quartet is shown in **Fig. 28** for the purpose of comparison. Bartók makes abundant use of major seconds and major/minor thirds and Pace uses the same device. Unfortunately, there is no documentary evidence to confirm that Pace may have been familiar with Bartók's quartets, but the similarities are sufficiently pronounced as to be noteworthy.

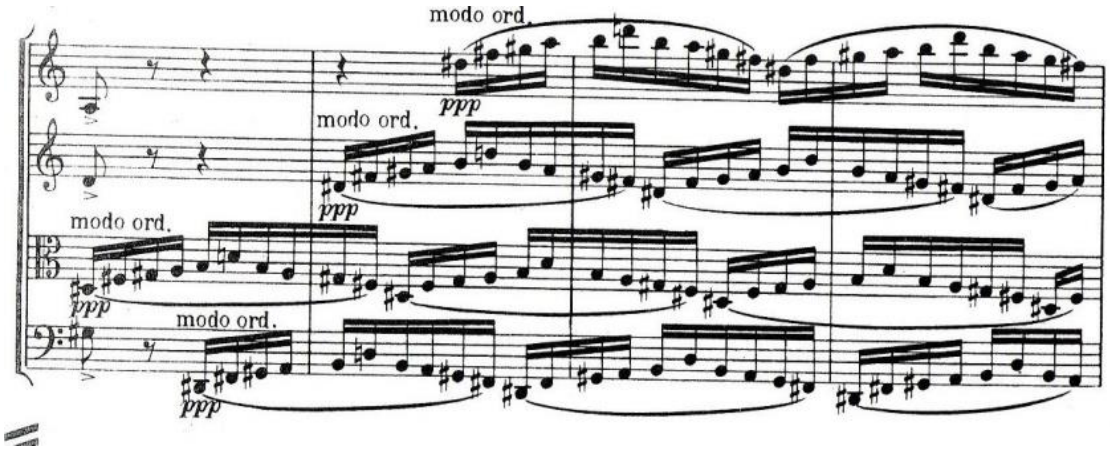


Figure 28: Second Movement in Bartok's 4th String Quartet, bars 161-164

At bar 112 of the third movement, a six-bar harmonic segment is divided into arpeggiated and single-note figures (see **Fig. 29)**. Against arpeggiated figurations in the viola and cello (motif *h* and *i*), the first and second violins enunciate a smoothly flowing, graceful figure. Once again, this passage is notable for its bitonal harmonies: the cello part outlines the tonic, dominant, and subdominant chords in G minor, while the upper voices initially suggest the region of E-flat minor.

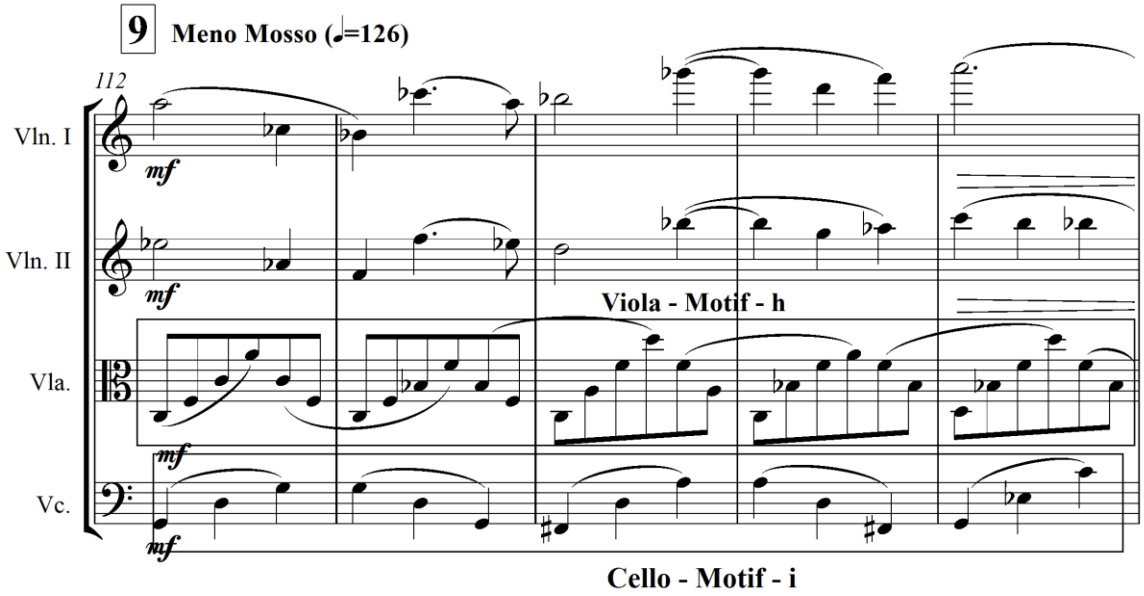


Figure 29: Third Movement, *Meno mosso*, arpeggiated sequences in contrary motion between the viola and cello – *h* and *i*, bars 112-116

A new motif, *j*, is treated sequentially at bars 119-122 in the first violin (see **Fig. 30)**. After introducing another set of sequential progressions in the cello part, from bars 123-127 (based on another motif, *k*) in contrasting intervallic patterns, Pace develops a two-bar idea *l* canonically in the viola and cello parts bars 128-130. Another idea, *m*, is treated sequentially by the first and second violin between bars 128-131.

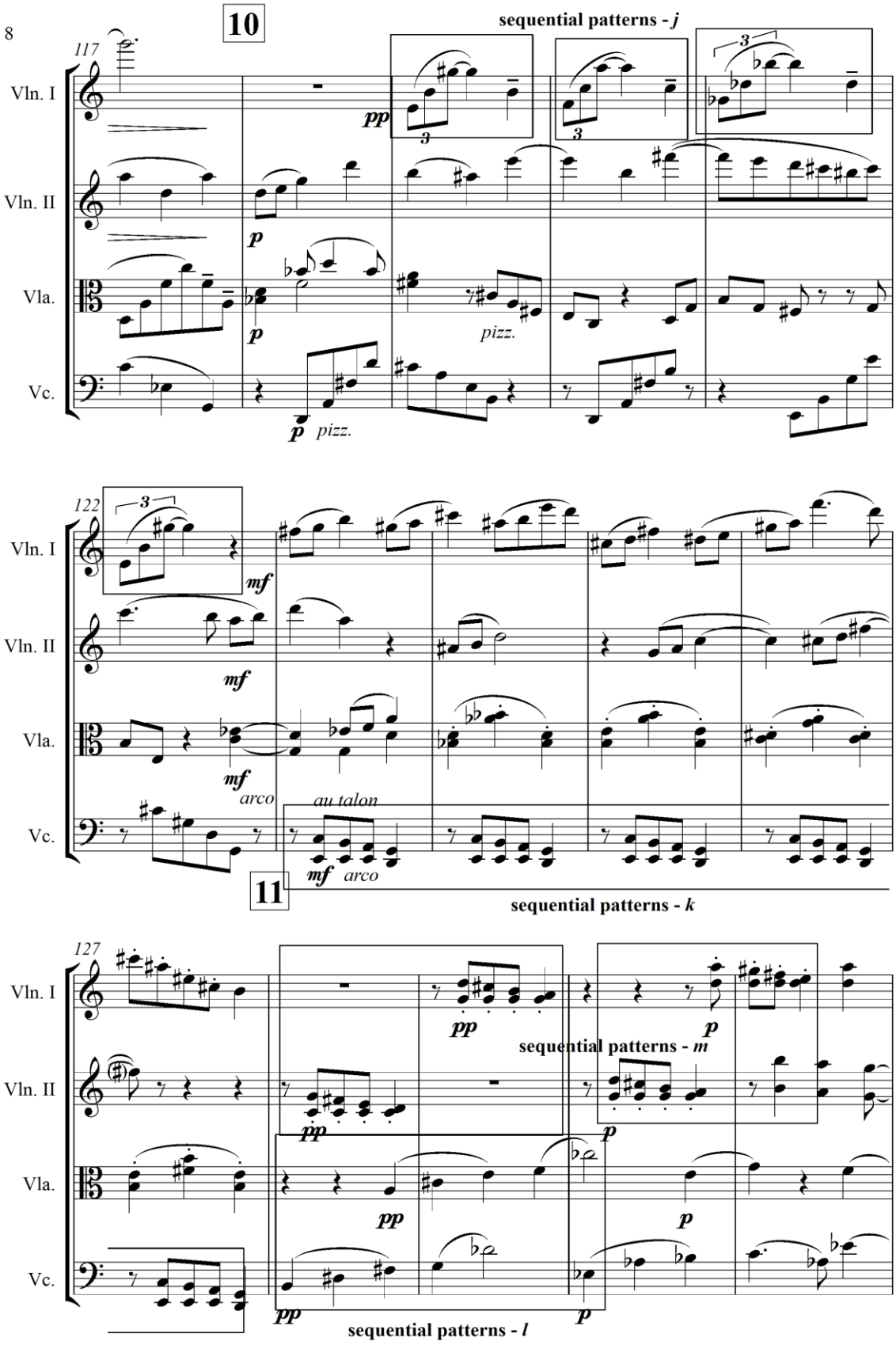


Figure 30: Third Movement, *Meno mosso*, sequential patterns – *j*, *k*, *l* and *m*, bars 119-131

A three-bar motif, *o*, a descending scale-like passage, appears in the cello in bars 138-140 (see **Fig. 31)**. In contrast to this, a set of canonic figuration appears between the cello and first violin at bars 136-139 on another motif, *n*, which is based on an ascending triplet passage. Before the restatement of the opening theme – (see **Fig. 32**), at bar 156 in the *Vivace* section, a fourteen-bar contrapuntal passage (bars 141-155) serves as a short bridge section to the restatement of the theme.

When the *Vivace* recurs, its rhythmic and harmonic features are somewhat modified. As illustrated in **Fig. 32**, Pace initially restates theme B (bars 156-159), which appears earlier at bars 22-25. Theme A is restated at bars 169-174 – A^1**,** while the canonic figuration based on motif *a* appears immediately afterwards at bars 164-167. The restatement of the chordal passage comes at bars 169-174, and the canonically treated motif *c* recurs in bar 179-181.

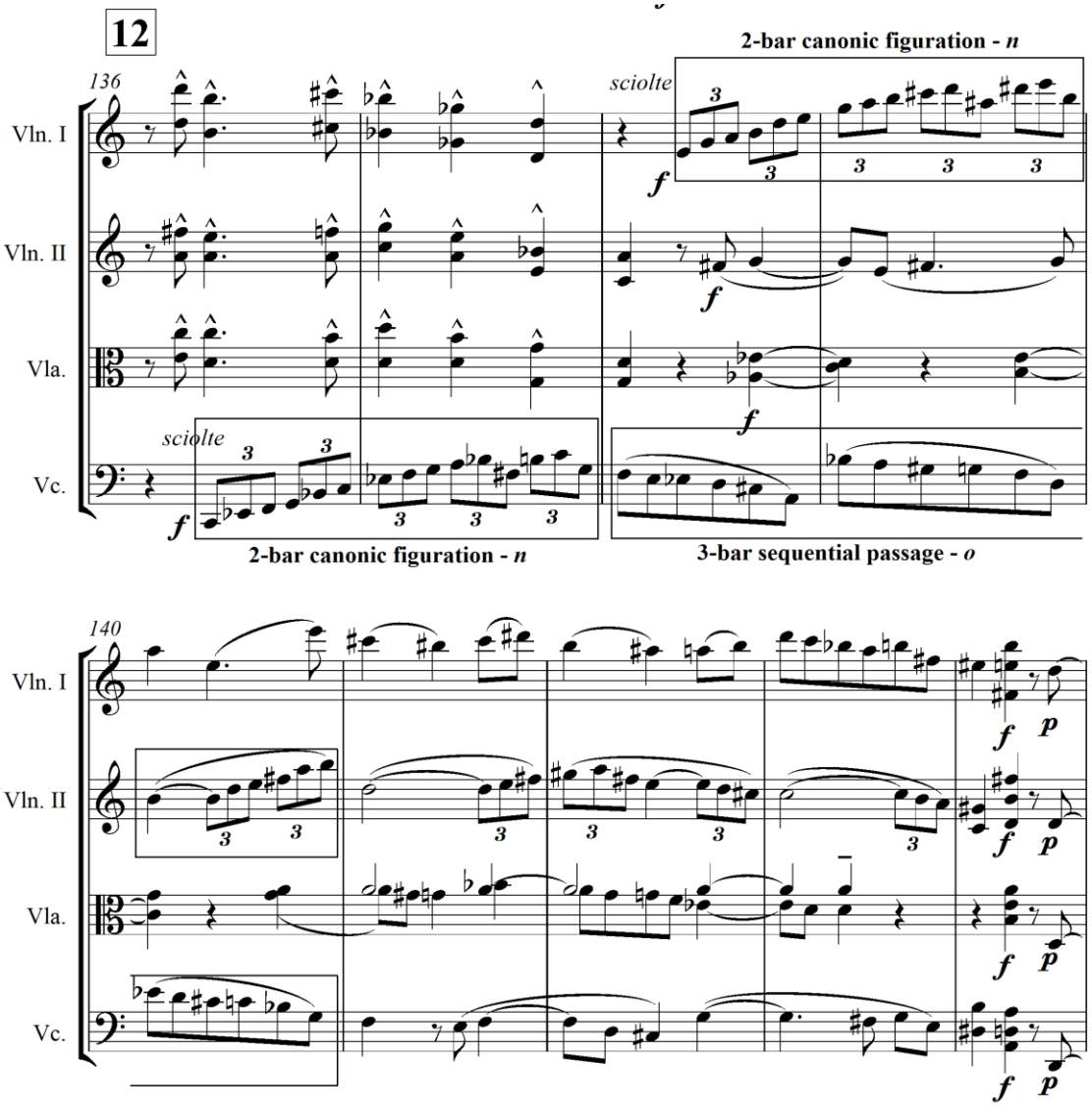
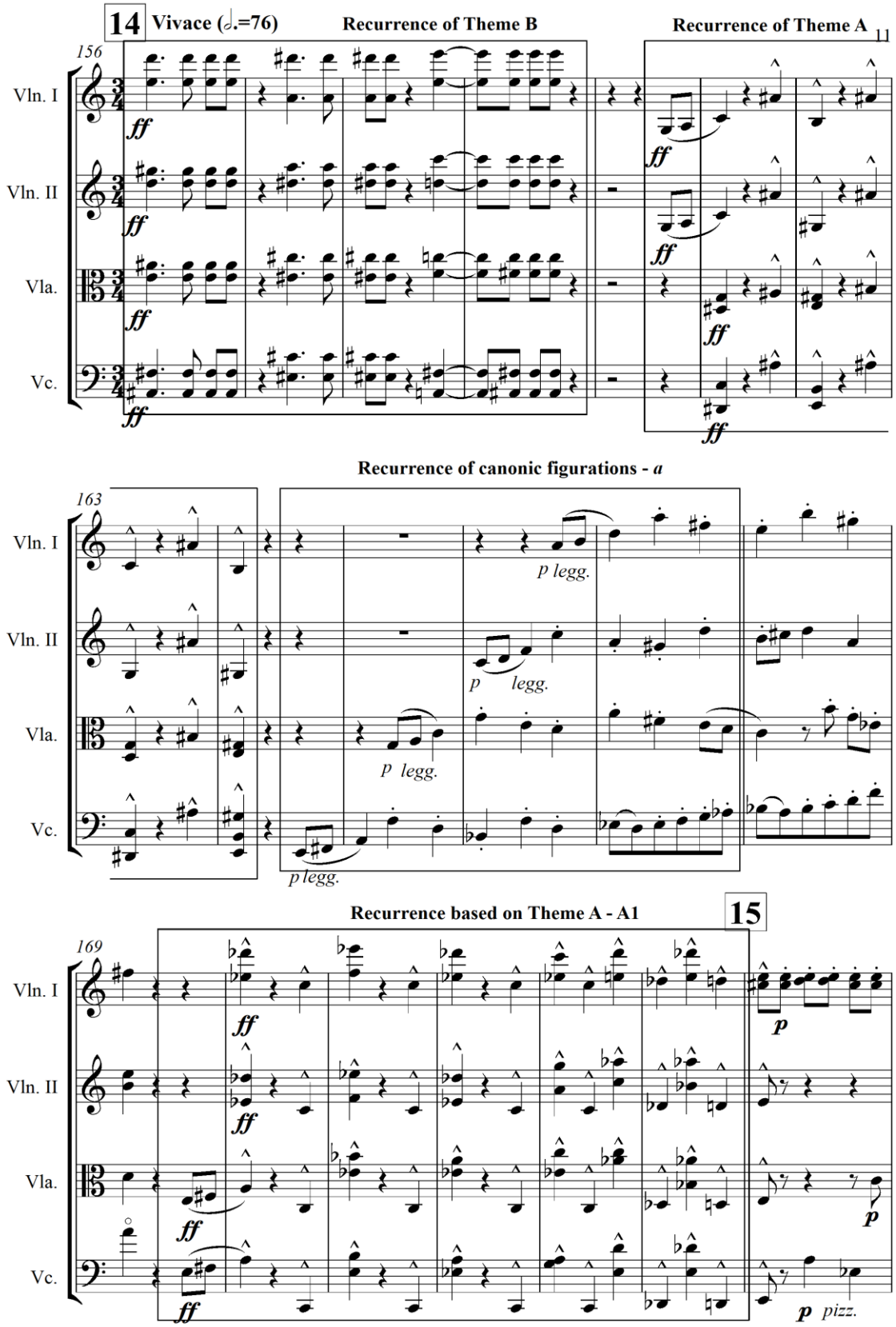


Figure 31: Third Movement, *Meno mosso*, two-bar canonic figuration - *o*, and three-bar sequential passage – *n*, bars 138-140


14
Vivace (𝅗𝅥.=76)
Recurrence of Theme B
Recurrence of Theme A
156
Vln. I
Vln. II
Vla.
Vc.
ff
Recurrence of canonic figurations - a
163
p legg.
Recurrence based on Theme A - A1
15
169
p
pizz.

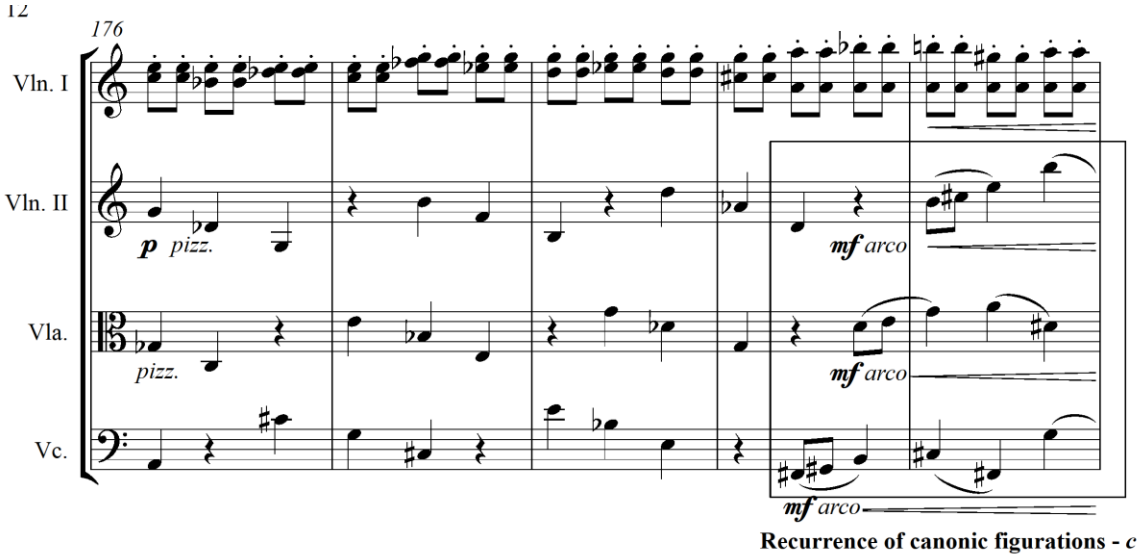


Figure 32: Third Movement, *Vivace*, recurrences of Themes A, A[1] and B, recurrence of canonic figurations *a* and *c*, bars 156-180

Before the canonic figuration – f^1 appears at the beginning of bar 198, Pace incorporates a six-note motif which is presented between bars 194-197 in the second violin and viola, with a slight modification in the cello – *p* (as **Fig. 33)**. Pace reintroduces at this point a variant of motif – *f*, previously heard in bar 71, which is also subjected to canonic treatment as before. The extension of the canonic figuration is employed in similar sequential patterns from bars 204-208.

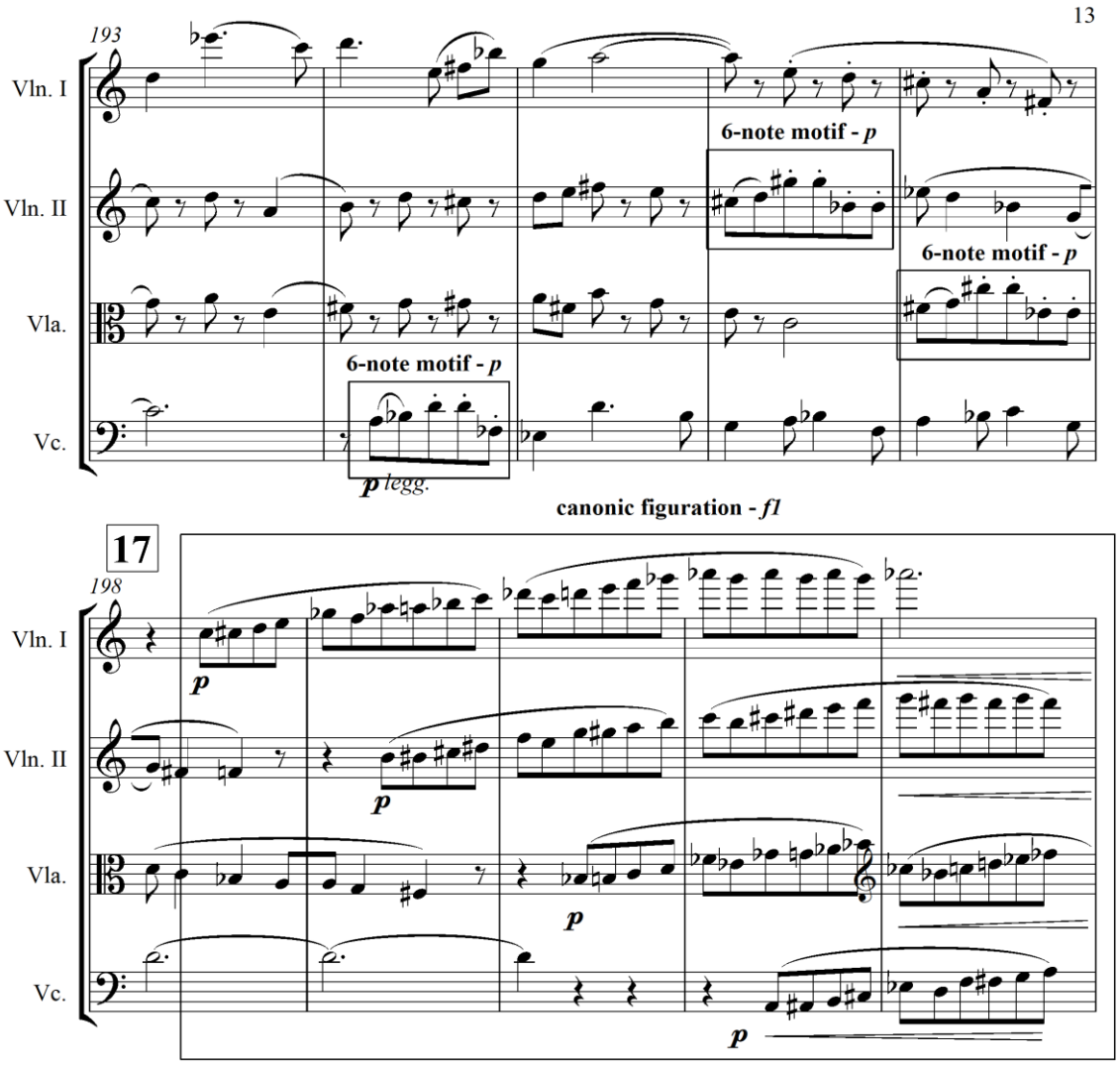


Figure 33: Third Movement, *Vivace*, six-note motif – *p*, modified canonic figuration – f^1, bars 194-202

The last canonic figuration – *q* that appears in the third movement commences at bar 208, in the *Furioso* section, ascending from the cello to the first violin (as **Fig. 34**). The final section of the movement culminates in an array of tremolo passages in the second violin and viola, incorporating lyrical melodic contours in the first violin: the last seven bars end with diatonic chordal passages.

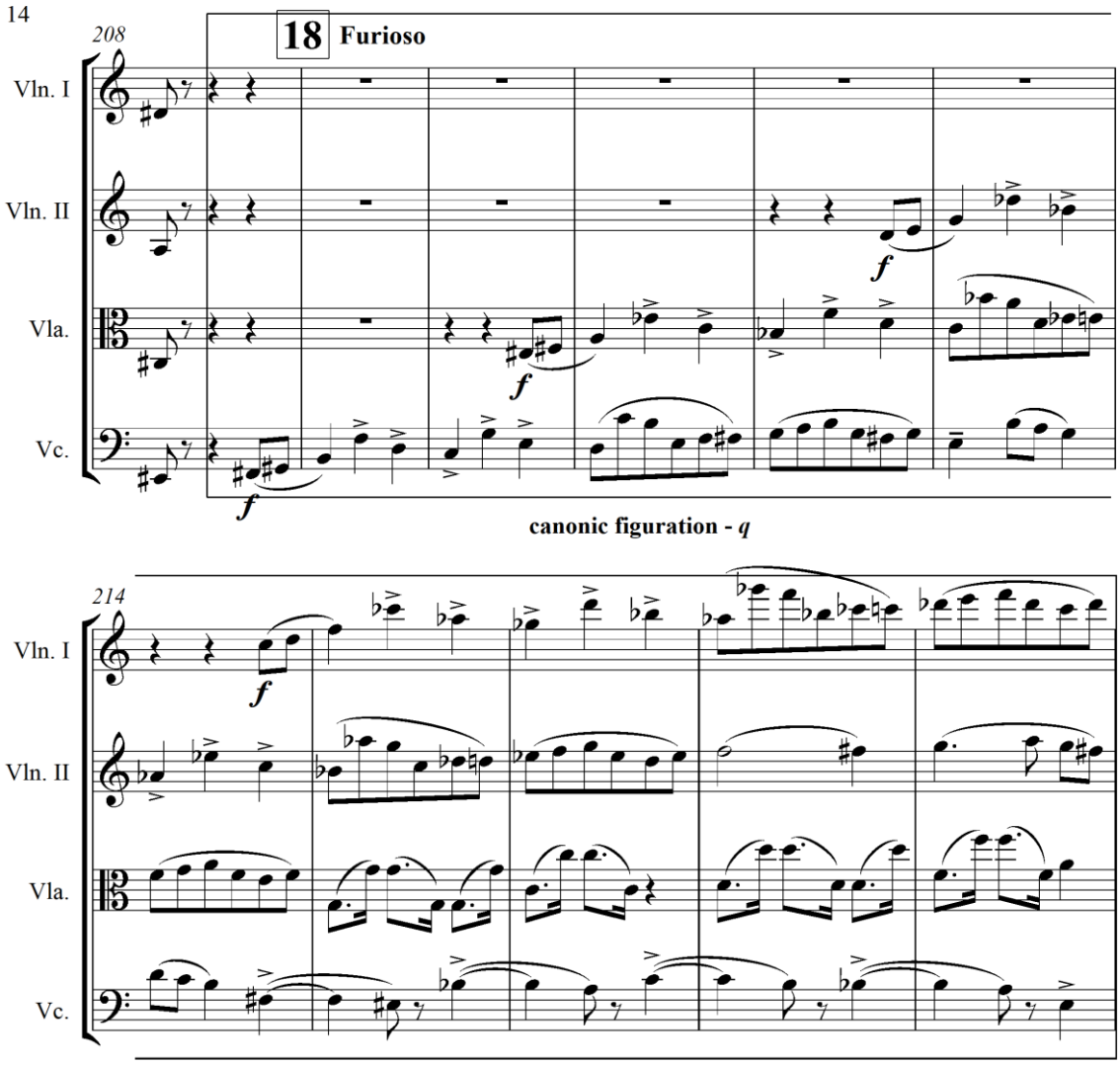


Figure 34: Third Movement, *Furioso*, canonic figuration – *q*, bars 208-218

4.3.1. Harmonic Language

In this final section, I shall proceed to discuss some salient features of Pace's post-tonal harmonic language in String Quartet No. 7. The discussion in this section of the chapter aims to elucidate the kinds of procedures that Pace typically employs in his chamber works, as realised in the three movements of the quartet: residual tonal features, pitch-class, bitonality and polytonality, the use of free-treatment of dissonances and polyrhythmic patterns.

Residual Tonal Centre:

One of the most notable features of the first movement is Pace's employment of sonorities and progressions deriving from tonal harmony, though handled in a very unorthodox manner. The opening bars of the work, 1-8, could be understood to comprise a chordal progression implying a background presence of G minor: ii – iv – i, iii – ii – V^7 – i – vii. As shown in **Fig. 1**, the upper diatonic chords form V^9 at bar 3, resolving onto vi in G minor. In the second phrase, the F-sharp leading note is projected prominently in the first violin, and is later heard in the second violin, resolving on the first beat of bar 8.

The second period opens at bar 12 with two superimposed chords where in the cello, the V^7 serves as a support to the E-flat major chord, presented in the second violin and viola parts. The V^7 chord resolves onto the tonic of G minor at bar 15 where the same chord functions as a pivot chord to the key of C minor. In the upper register, the two diatonic chords are based on an augmented chord of B-flat major (bar 14), followed by $Amaj^7$ (bar 15) between the first and second violin parts. At bar 16, the tonic of C minor functions as a long pedal note until bar 18.

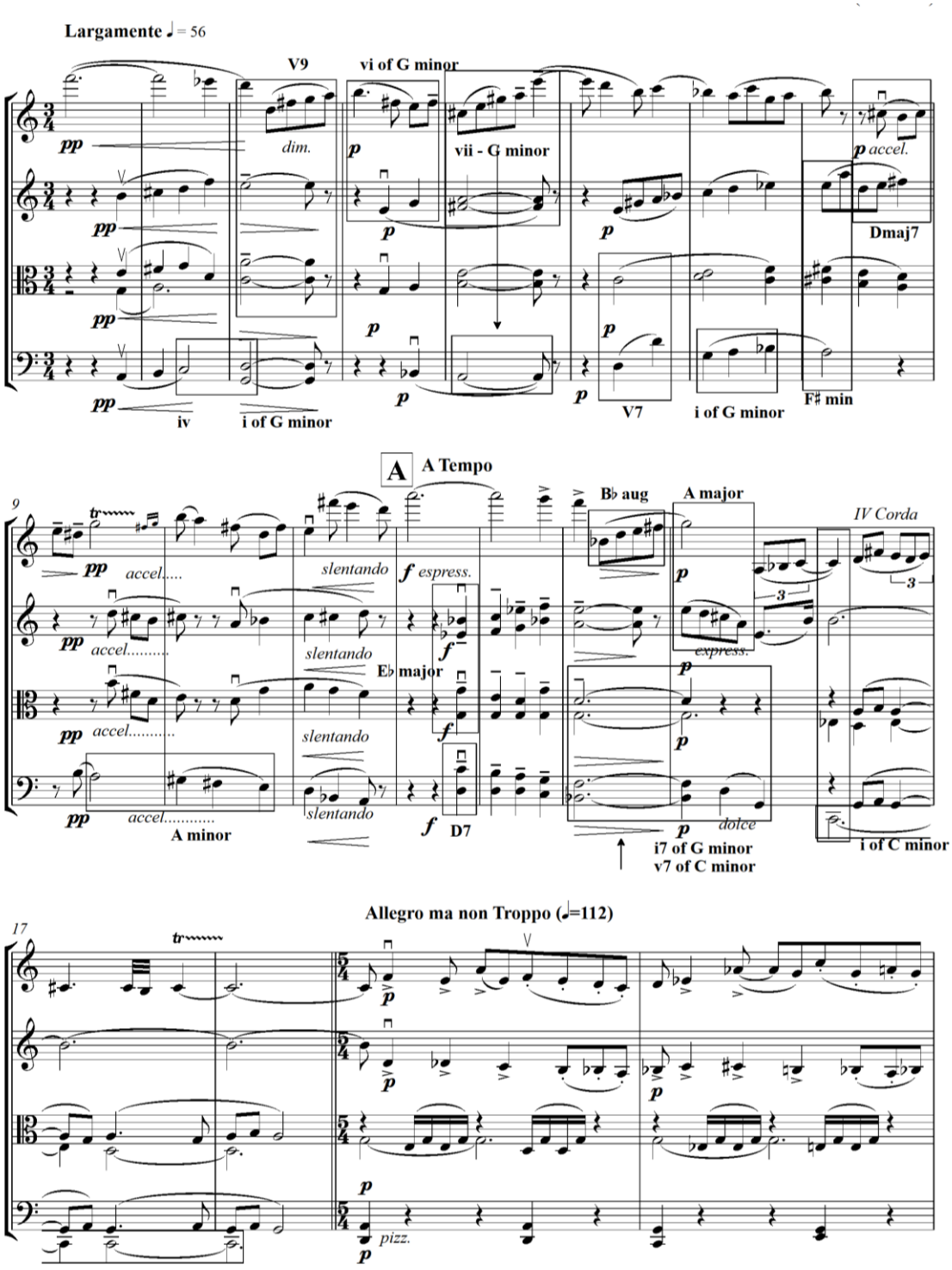


Figure 1: First Movement, *Largamente*, diatonic harmonic progressions, bars 1-18

In the *Allegro ma non troppo* section, the supertonic chord of C minor appears on the first beat of bar 21, followed by B-flat major seventh at bar 22, and V to i of the same key – (as in **Fig. 2)**. The tonic chord of C minor serves as a support to the two opposing chromatic scales in the first and second violin at bar 23.

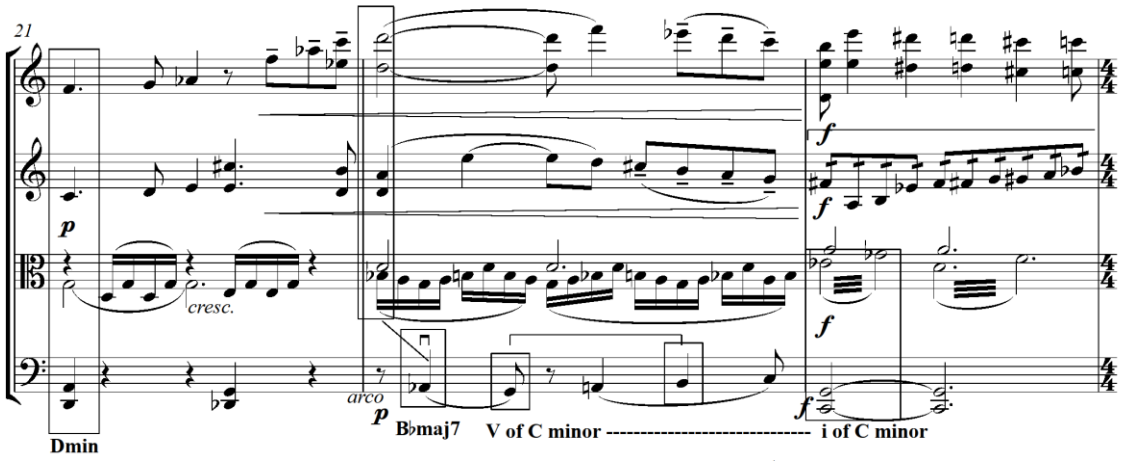


Figure 2: First Movement, *Largamente*, transition to the C minor mode

In the same section, supporting the fourth theme, the two contrasting chords appear in the cello at bars 43-44. As shown in **Fig. 3**, the underlying chord is based on the subdominant thirteenth of G major, resolving onto the tonic of G major at bar 44. In the subsequent bars, the diatonic bass notes in the cello at bars 47-48 are based on the V and I of G major. Giving prominence to the key, the following are the implied diatonic chords; bar 49 – V^7 of G major, bar 50 – $dmin^7$, bar 51 – V^7 resolving on G major at bar 52. Above these underlying diatonic chords, the third and fourth beats of bar 49 are structured on D minor, whilst on the first beat of bar 50; the D minor chord resolves on E minor (see **Fig. 4)**.

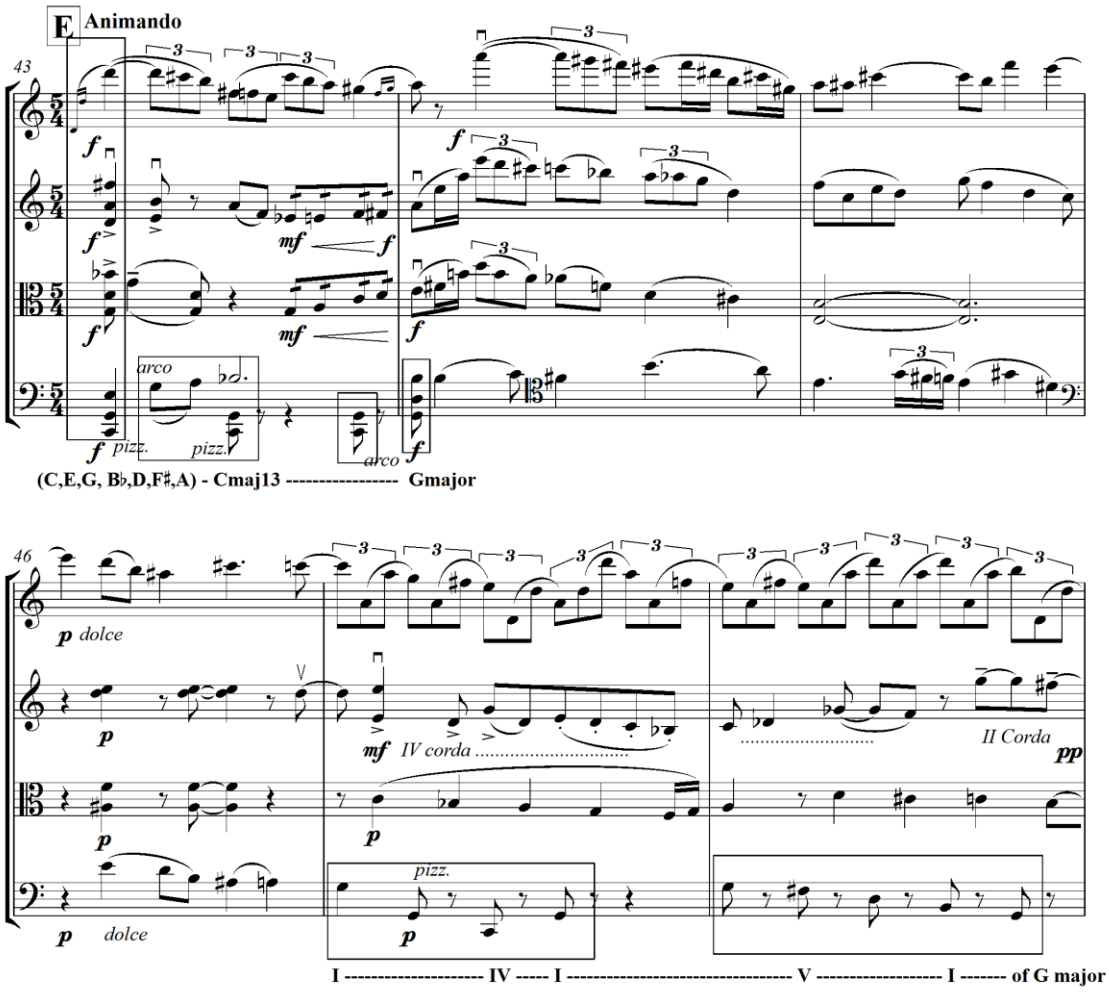


Figure 3: First Movement, *Animando*, diatonic chords from C major - G major, bars 43-48

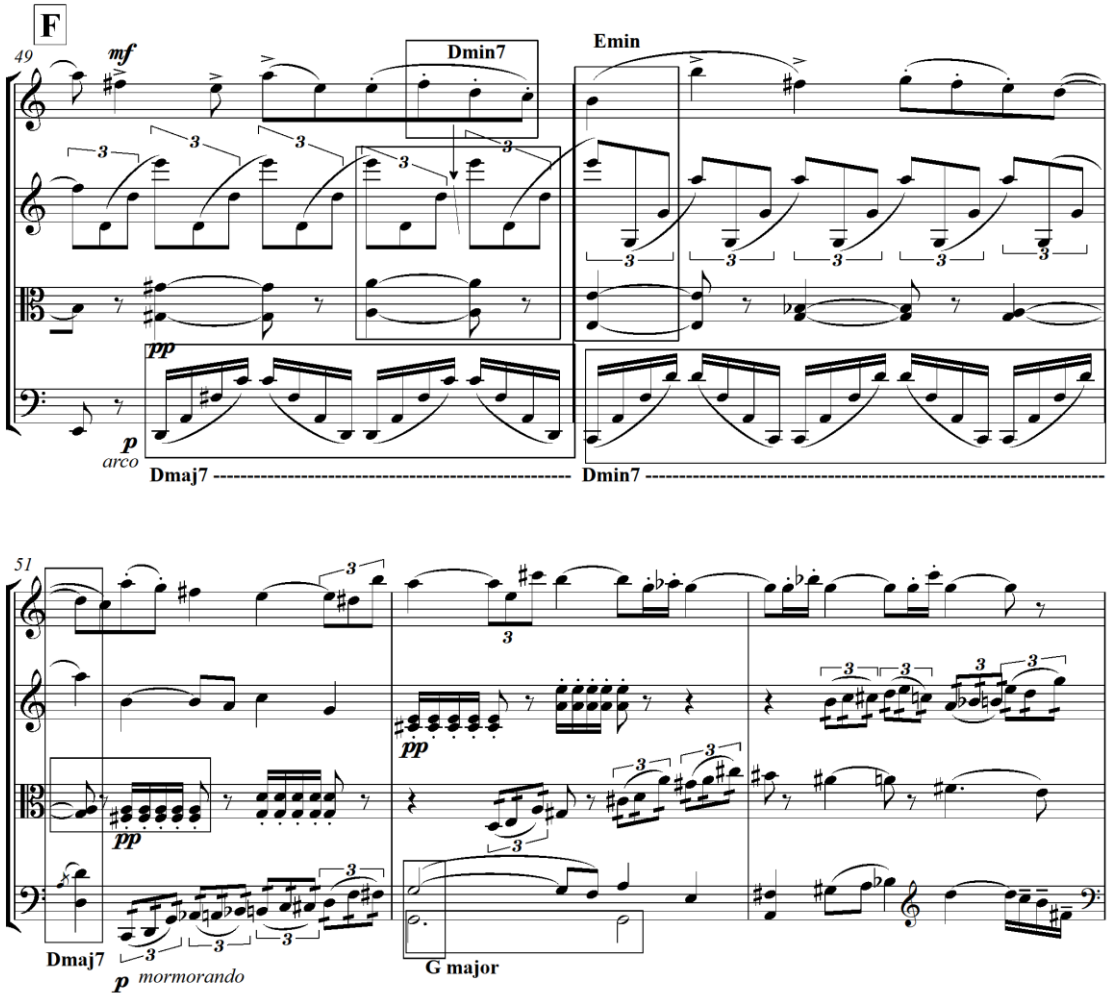


Figure 4: First Movement, *Animando*, diatonic chords – Dmaj^7, Dmin^7, Dmaj and Gmaj, bars 49-52

In the *Allegretto scherzoso* section, the tonic chord of C minor is predominantly exposed on the first and third beat of bar 57 and on the first beat of bar 58, in perfect fifths in the cello - (see **Fig. 5)**. Followed by contrapuntal textures between bars 57-59, the underlying melodic material in the cello incorporates a succession of perfect fifths and augmented fifth passages at bar 59, serving as a support for the upper strings. Subsequently, Pace employs an implied interrupted cadence, structured on higher diatonic chords at bars 60-61, incorporating chromatic interweaving melodic contours in the upper strings: V^9 – vi^7 of C minor.

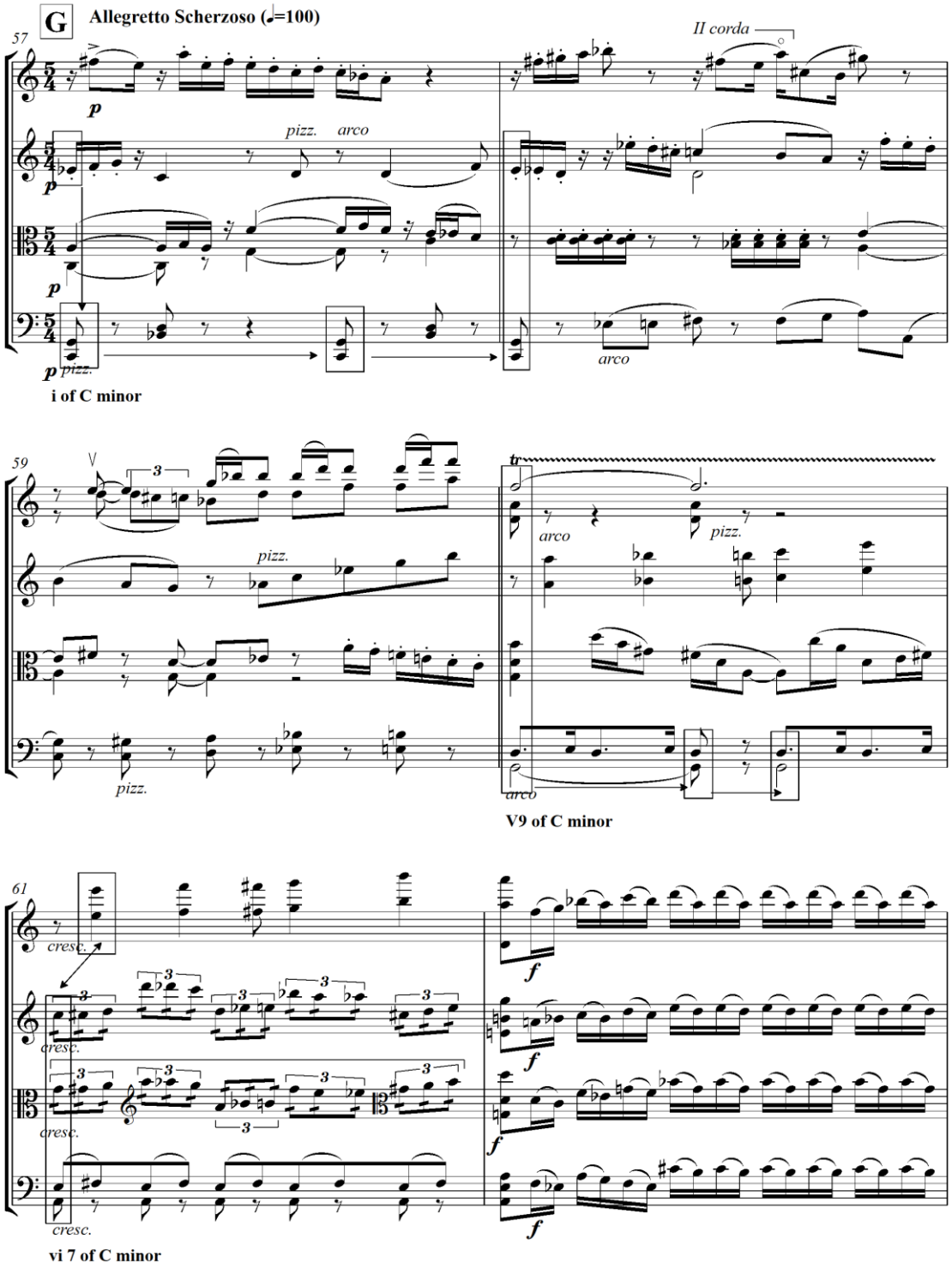


Figure 5: First Movement, *Allegretto scherzoso*, an implied imperfect cadence, bars 60-61

Prior to the *Tempo primo (Allegro non troppo)* section, the underlying progressions emerging from bar 71, in tremolo figuration, are based on a diatonic minor seventh chord on C-sharp, incorporating a passing note D in between the pedal G. The chromatic melodic contours in the first violin and viola, syncopated with intervallic patterns of the

major second in the second violin, serve as a sequence for the following bar (72). As shown in **Fig. 6**, the diatonic passages in the cello are repeated sequentially: F-sharp minor seventh in bar 72, Amin^{7} in bar 73, G-sharp minor superimposed with a diminished C-sharp minor seventh in the first and second violin at bar 74, followed by Amaj^{7} at bar 75. In the subsequent bars, Pace employs two higher diatonic chords, structured on Gmaj^{7} and Amin^{7} (bars 76 and 77 respectively).

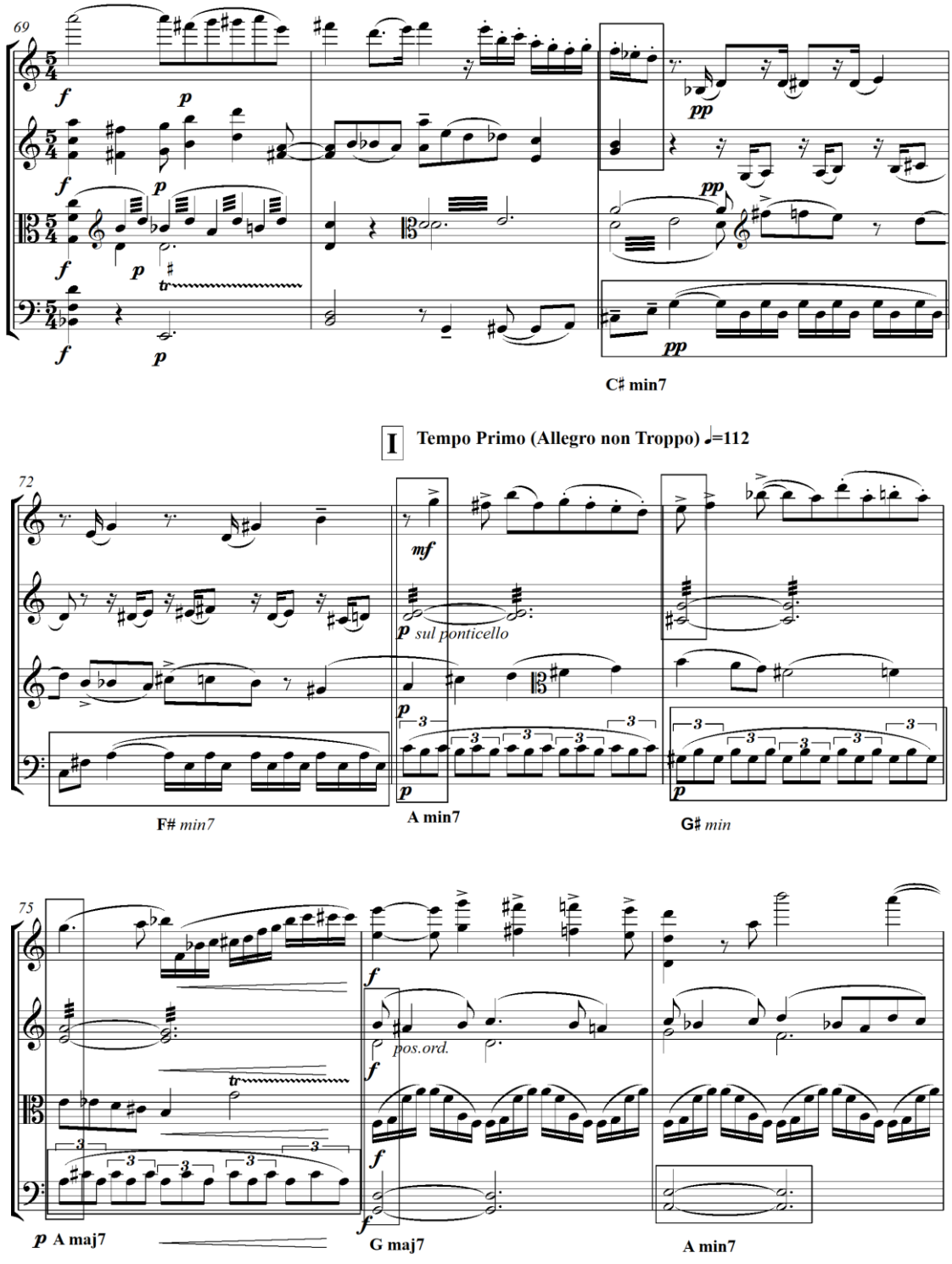


Figure 6: First Movement, *Allegretto scherzoso – Tempo primo*, higher diatonic progressions, bars 71-77

In the last section – *Tumultuoso*, where the second theme reappears at bar 95, the underlying arpeggiated passages imply two opposing diatonic sequences, with a prolongation of the note C in the cello, which serves as a long pedal note from bars 95-97 – (as **Fig. 7**). Commencing from bar 95, the opening diatonic chord is $Gmin^{7}$, followed by F major superimposed on B-flat major in the upper strings. In the third and fourth beat, the higher diatonic chord is a $Gmaj^{9+}$, while the arpeggiated chord in the viola is on F major. At bar 96, the underlying chords are based on G minor (first and second beats), E-flat major (third and fourth beats) and F major on the final chord. At bar 96, the underlying diatonic chords are based on F major (fourth to first beat of bar 97), E major (second beat), and C major (third to fifth beats), while the upper chords are A minor (second and third beats) and $Cmin^{7}$ (third and fourth beats).

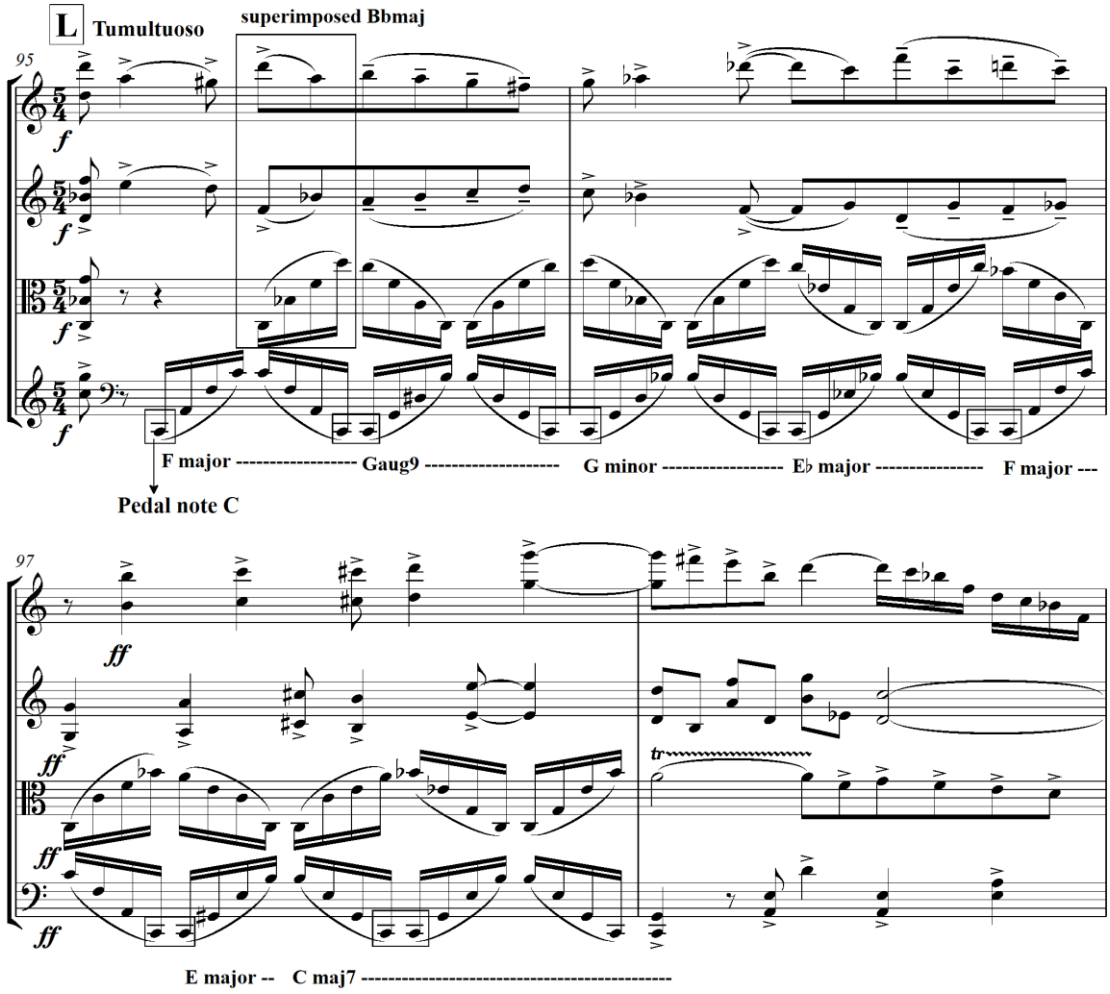


Figure 7: First Movement, *Tumultuoso*, a succession of diatonic chordal progressions, bars 95-97

In the final three bars, Pace employs higher diatonic chords which commence in the final *Sostenuto* section, (as shown in **Fig. 8)**. The first chord implies an E-flat major, with an added ninth, followed by F major (second and third beat), $Cmaj^{9}$ (fourth beat). At bar 102, the first chord is a $Cmaj^{9}$, followed by D-flat augmented seventh, followed by D minor, $Amin^{7}$, with the final chord based on $Fmaj^{11}$.

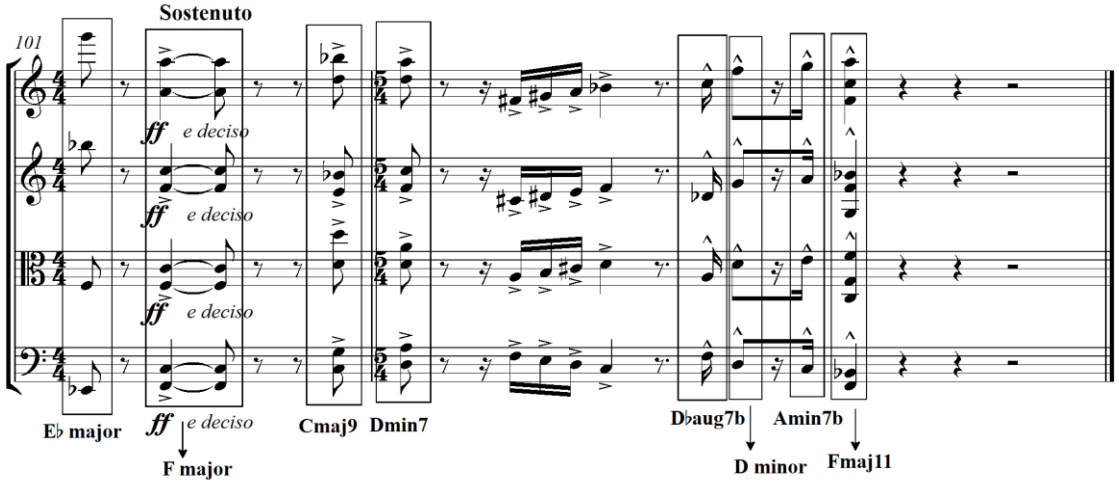


Figure 8: First Movement, *Sostenuto*, a succession of higher diatonic chordal progressions, bars 101-103

The implications of diatonic chords in the second movement appear at bar 1, where in the cello and second violin, Pace employs the diatonic chord of E minor, with a passing note A on the second beat, superimposed with a higher diatonic chord of $Bmin^{7}$ in the first violin. The melodic contour in the cello, from bars 1-3, implies the last tetrachord of the melodic scale of E minor – E, B, C-sharp, D-sharp, E – (as shown in **Fig. 9**). At bars 3-4, Pace employs a scale of A major, supported by a minor sixth interval in the cello. As the movement contains two or three-note fragmentary cells, at bars 8-10, Pace utilises different shades of tonality: at bar 8 in the first violin – $Dmin^{o}$; in ascending form from the cello at bar 9 – $Bmin^{+}$, A-flat major and F minor; and at bar 10 – C major, C-sharp minor, F-sharp minor and G-sharp minor.

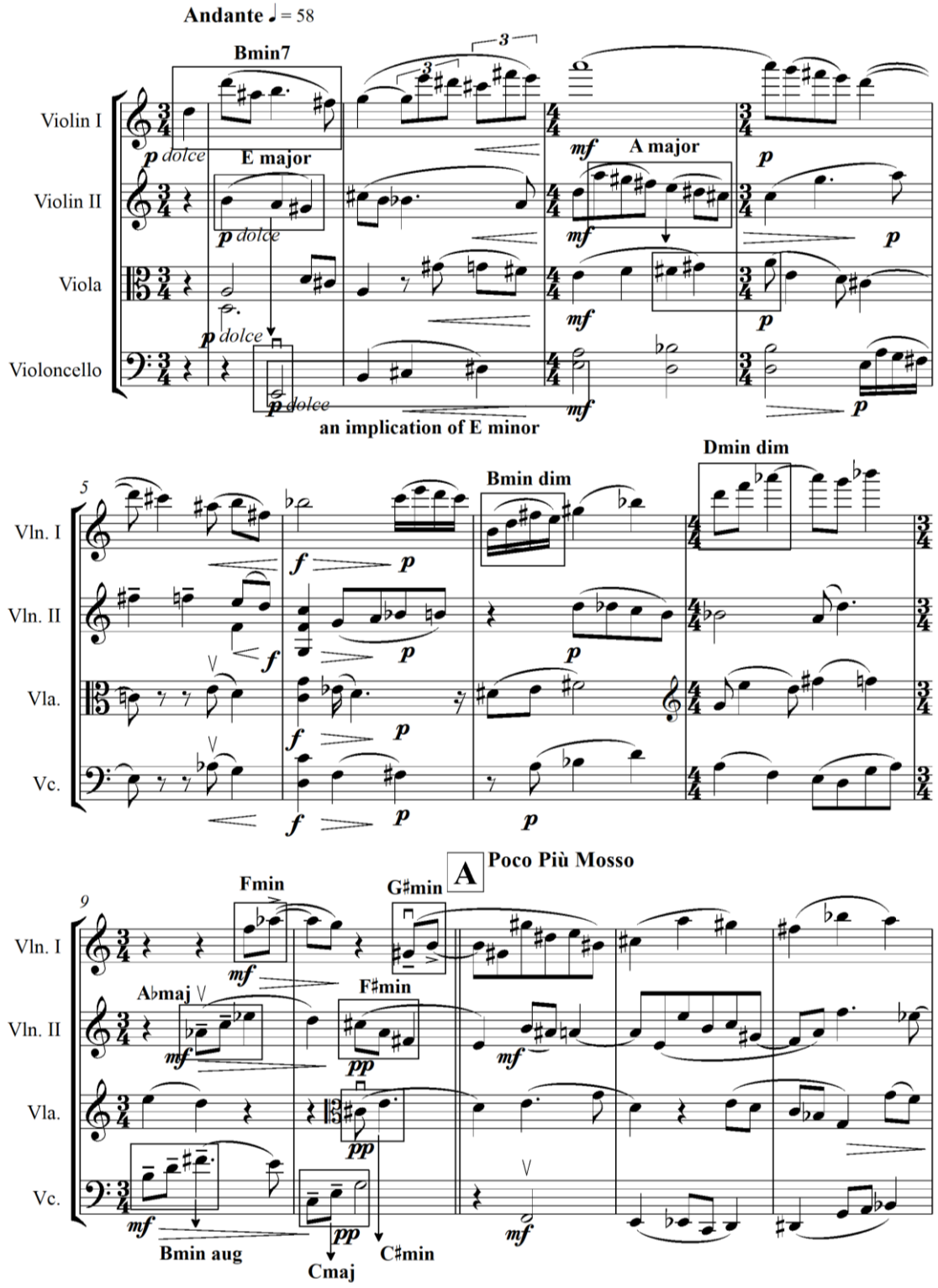


Figure 9: Second Movement, *Andante*, bars 1-10

At bars 14-15, Pace employs two sets of chromatic segments in the cello – the first three notes (C ,C-sharp and D), followed by four-notes (E, F, F-sharp and G). Subsequently, a succession of tonal chords appears from bars 16-19, the first of which is structured on C-sharp minor, followed by D-sharp minor in the cello at bar 16, A-flat major (viola) and D-

sharp major augmented (second violin) at bar 17, E major and D-sharp minor augmented (second violin and first violin) at bar 18, and B major and Amaj^{+} (first violin) at bar 19. The implied tonal chords at bars 18-19 are underpinned by two sets of short four-note chromatic fragments in the cello until bar 21. These appear in succession, the first of which are at bars 18-19, and the subsequent set from bars 20-21, as shown in **Fig. 10**.

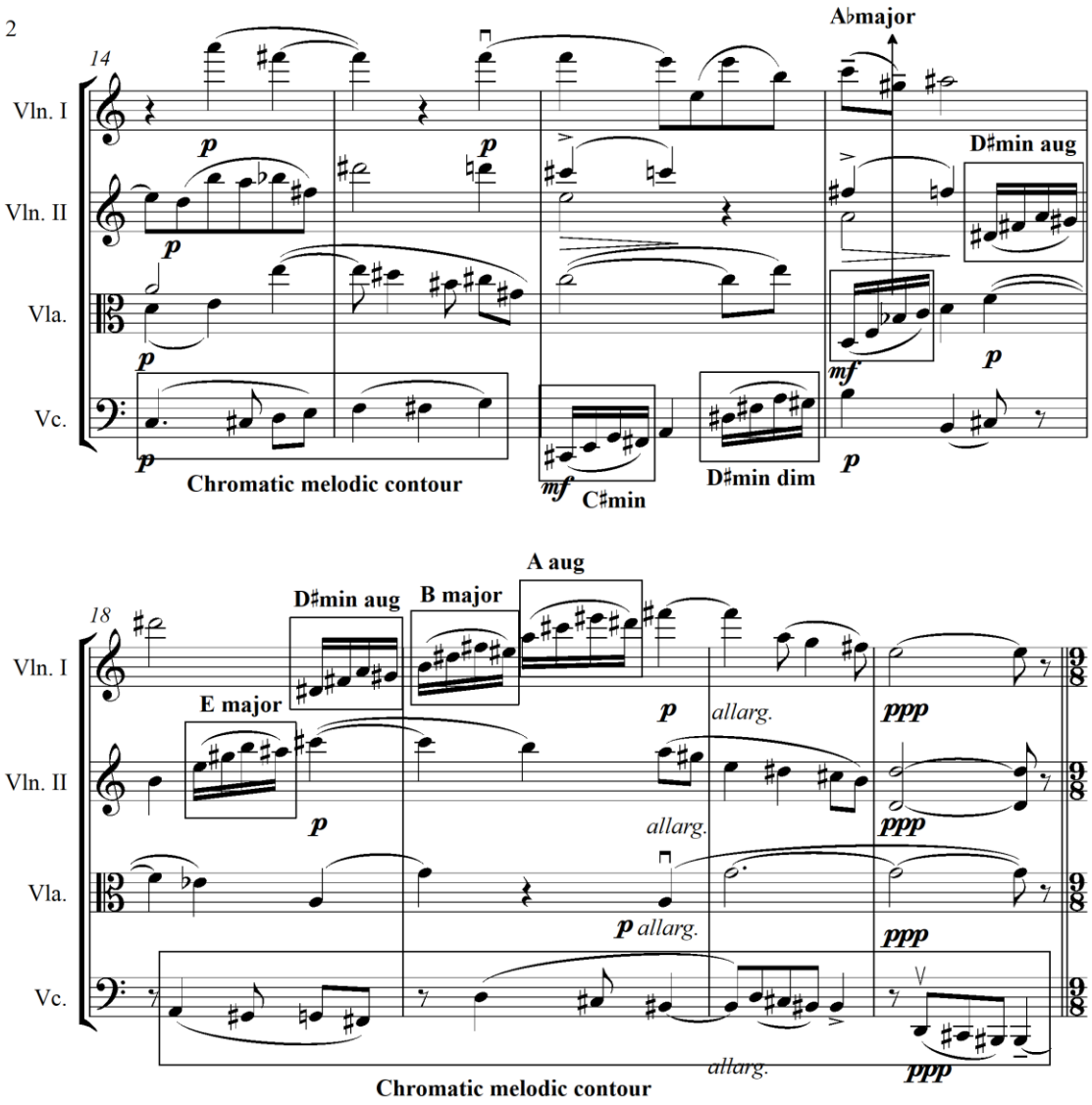


Figure 10: Second Movement, diatonic chord progressions and two sets of chromatic fragments

In the opening four bars, the A-sharp note on the third beat of each bar is predominantly exposed, resolving on the first beat of bars 2-4 (B, C, B). The opening note implies the dominant note of C major (G), moving on to the first beat of bar 1 on an augmented fifth interval (G, D-sharp (bass note in cello). The first diatonic chord in bar 4 constitutes an E

major diatonic chord. As shown in **Fig. 11**, within this four-bar phrase, an augmented interval appears on the first beat of bar 3 between the first note of the cello – D-sharp and the first note in the viola – D.

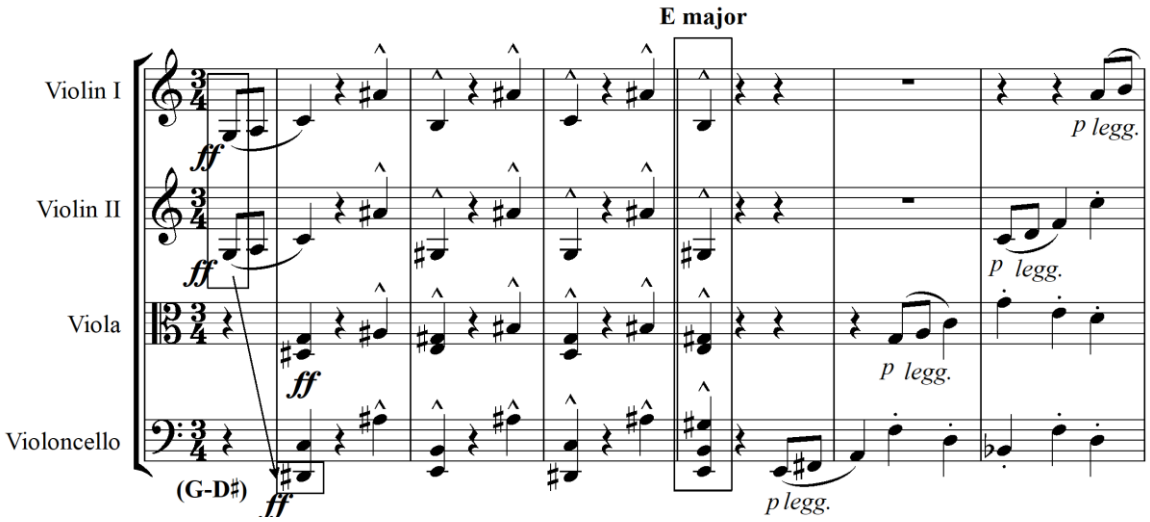


Figure 11: Third Movement, *Vivace*, diatonic chord of E major, bars 1-4

Pitch-Class Sets:

The use of pitch-class features occasionally in the second movement, although Pace does not employ this kind of procedure extensively in all his post-tonal works. As demonstrated in the illustrations, the intervallic patterns presented in the pitch-class sets are not identical throughout the figurations. As employed in the *Largamente* section, Pace presents two pitch-class sets, the first of which appear in the second violin (bar 22) and cello (bar 24), and the second in the first violin (bars 22-23) and viola (bars 23-24), as shown in **Fig. 12**. The first pc set [0,2,4,6,9] constitutes the same name [5,34(12)], Vector – 032221; whilst the second set differs from each other: [0,1,2,4,7,8,9] (name: 7-20, Vector 433452), and [0,1,2,3,5,7,8] (name: 7-14, Vector 443352).

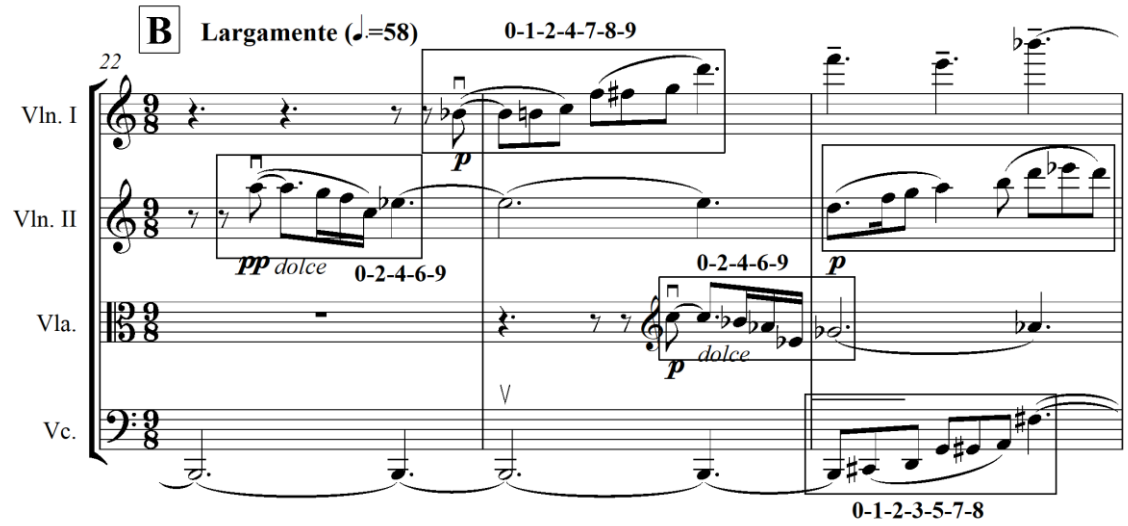


Figure 12: Second Movement, *Largamente*, two sets of pitch-class, bars 22-24

In the same section of the movement, as exemplified in **Fig. 13**, Pace employs the five-note motif – *f* at bars 42 (second violin) and 43 (cello), with a retrograde of the same motif at bar 43 (second violin). The descending pitch class presented in the second violin constitutes the same intervallic pattern as in the cello – [0,2,4,5,7], whilst the retrograde passage is slightly modified in its intervallic pattern – [0,2,3,4,7].

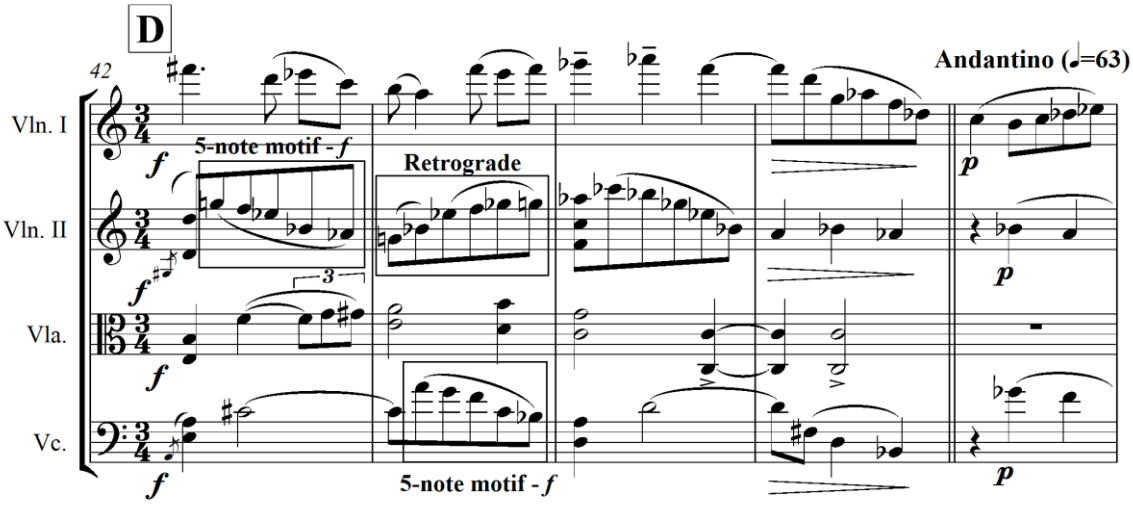


Figure 13: Second Movement, *Largamente*, five-note motif – *f*, bars 42-43
Ordered: [-2, -2, -5, -2, -1/ +3, +5, +2, +1, +1); PC Set: (0,2,4,5,7) (0,2,3,4,7);
Prime Form: (0,2,3,4,5,7); Interval Vector: (343230)

Further on in the second movement, the appearance of the three-note motif – *g* is presented at bars 55-56 in a canonic figuration – (see **Fig. 14**). The ascending figuration

from the cello to the second violin constitutes the same pitch class – [0,2,3], whilst the first violin contains a slightly modified intervallic patter – [0,3,4].

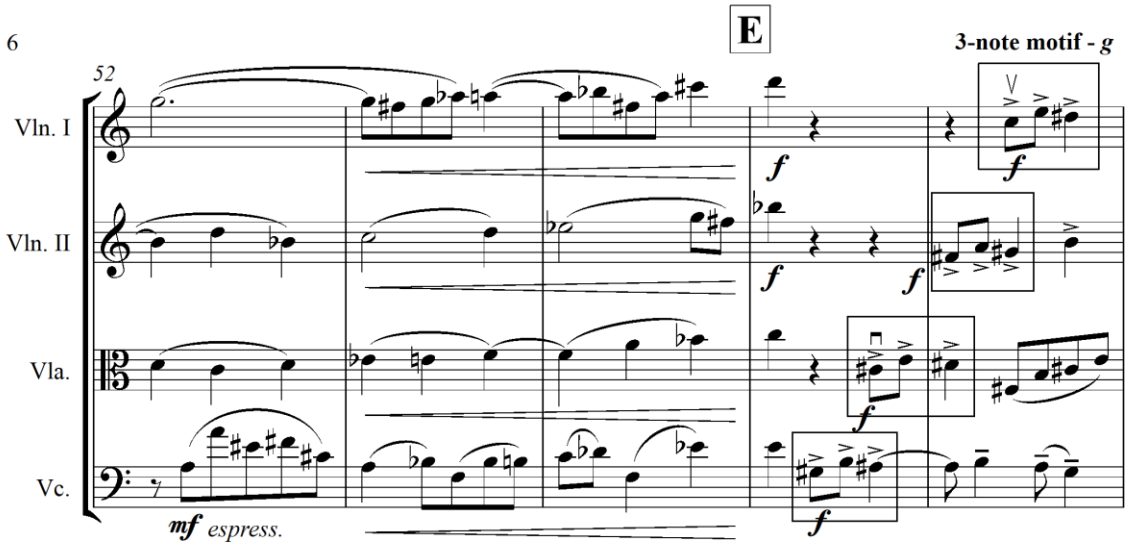


Figure 14: Second Movement, *Andantino*, three-note motif – *g*, bars 47-56
Ordered: [+3 -1; +3 -1; +3 -1; +4 - 1]; PC Set: (0,2,3) (0,2,3) (0,2,3) (0,3,4);
Prime Form: (0,1,2,3,4,5,7,8,10); Interval Vector: (677673)

Polychordal Harmonies:

Polychordal harmony is normally employed at the beginning or at a closure of a section, or at its climax. As shown in **Fig. 15**, Pace presents polychordal harmonies at the beginning of bar 43, where an implied D major is employed in the first and second violins, whilst being supported by an implied $Cmaj^{b7}$ throughout the bar in the viola and cello – $D/Cmaj^{b7}$. Another appearance of polychordal sonority is presented at bar 69 – (see **Fig. 16**). The climax of the section falls on the first beat of bar 69, where an implied F major chord appears on the first and second violin, whilst the same note F is linked with the underlying diatonic chord of $Gmin^{b7}$ – with an added-note eleventh in the viola and cello. The same implication of polychordal harmony appears in the last section – *Tumultuoso*. The appearance of an implied B-flat major is presented in the first and second violins, whilst the B-flat note is linked with the underlying C^{b7} (with the third omitted) in the viola and cello – (see **Fig. 17**).

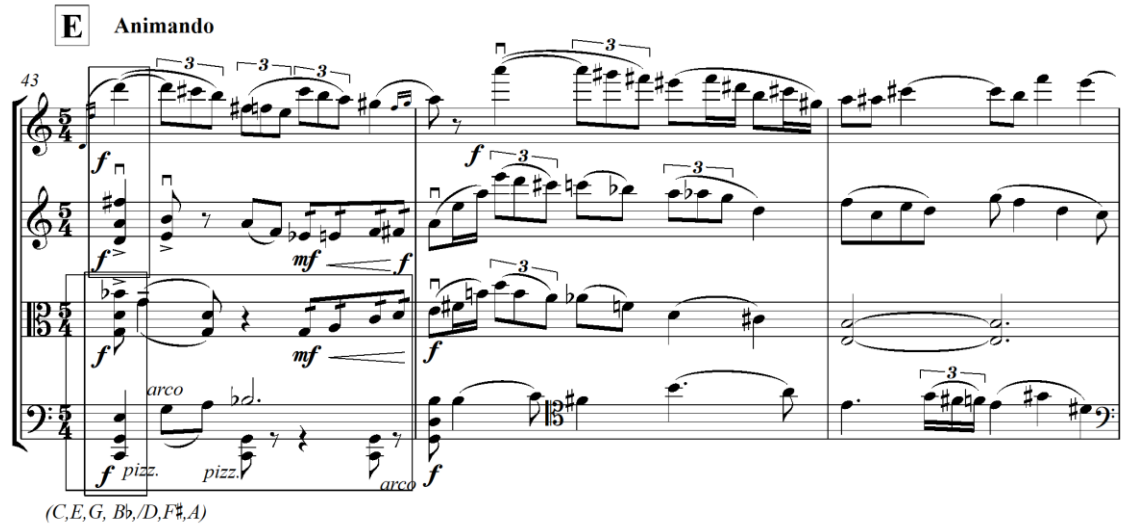


Figure 15: First Movement, *Animando,* polychordal harmonies, bar 43

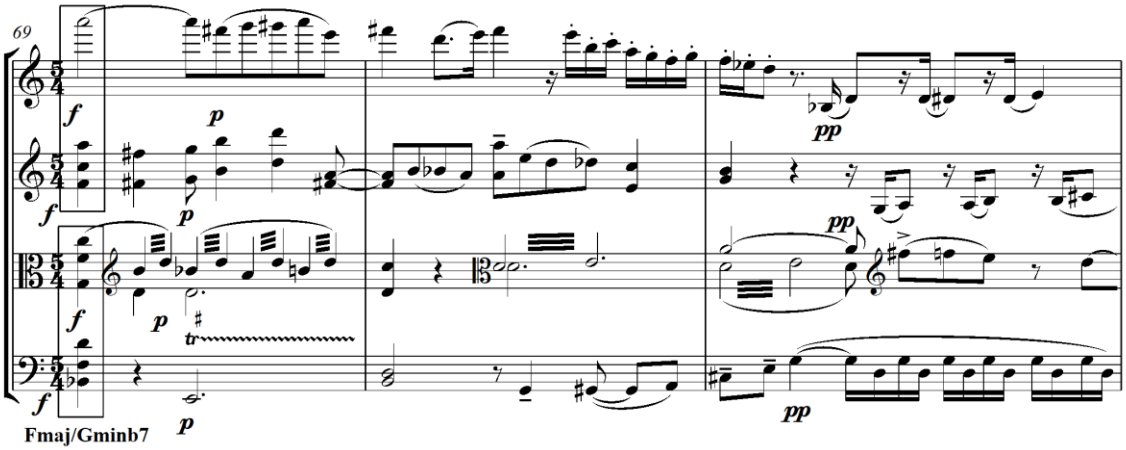


Figure 16: First Movement, *Allegretto scherzoso,* polychordal harmonies, bar 69

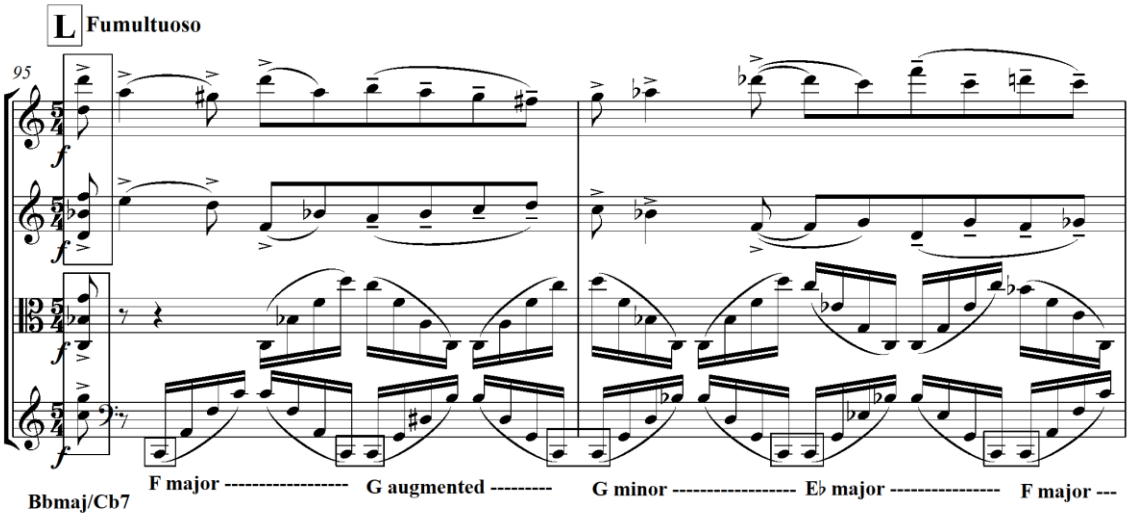


Figure 17: First Movement, *Tumultuoso,* polychordal harmonies, bar 95

Bitonal and Polytonal Harmonies:

Apart from the polychordal harmonies, Pace employs bitonal and polytonal harmonies, presented in short bars which generate other melodic sonorities. As shown in **Fig. 18**, Pace composed a short section based on polytonal harmonies between bars 49-50, where the first violin is in the region of G major, the second violin in C major, the viola in A minor moving towards G minor, whilst the cello is in G major (being the V of G major for the first violin), moving towards D minor (or an implied C major). As for **Fig. 19**, the upper two violins constitute the region of B-flat minor, whilst the viola is in the region of F major. The cello presents arpeggiated passages, grounded in the tonal region of G minor, in a chordal progression of I-V-I sequence.

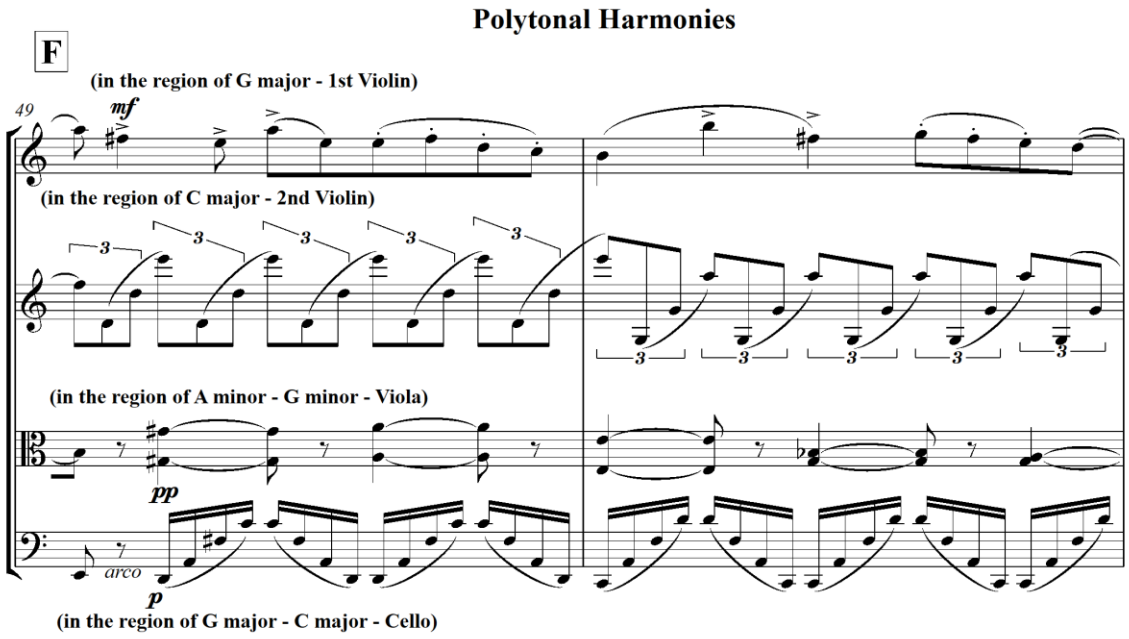


Figure 18: First Movement, *Animando,* polytonal harmonies, bars 49-50

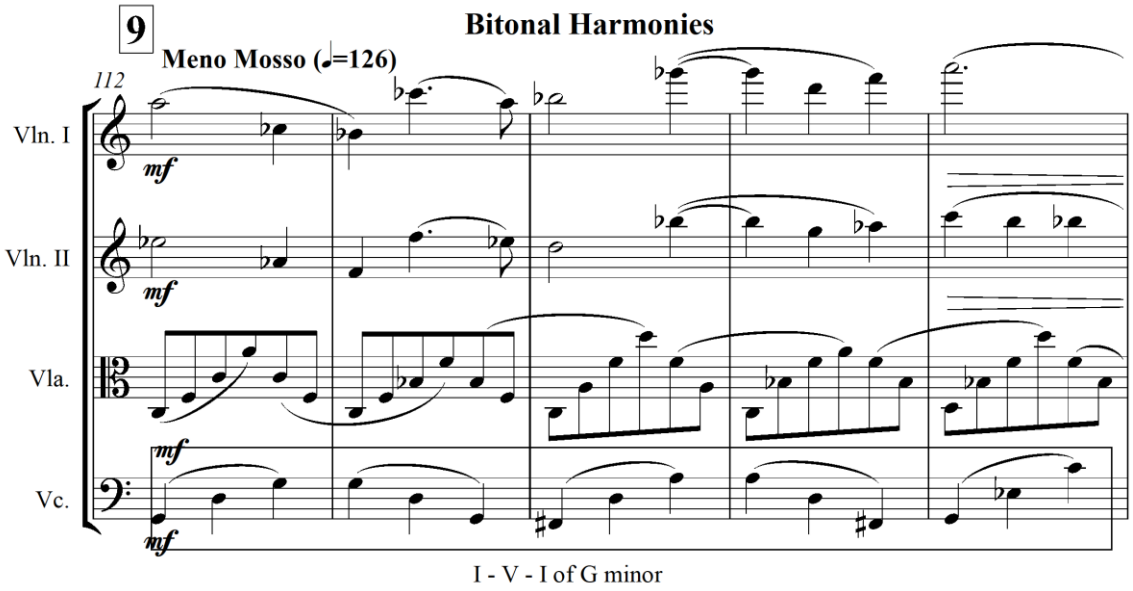


Figure 19: Third Movement, *Meno mosso,* bitonal harmonies, bars 112-116

Free Treatment of Dissonances:

The kind of dissonances Pace employs in his post-tonal works can be interpreted in two ways – harmonic sonorities and melodic contours which in turn imply both consonant and dissonant sonorities. As stated by David Huff: 'In tonal music vertical harmonic sonorities are triadic – they are constructed with intervals larger than a step – while horizontal melodic motion typically moves by step. In general, when melodic motion exceeds a step it serves to arpeggiate a harmony…if no normative structural harmony exists it is impossible to know which intervals can be considered products of voice leading and which are part of the prevailing harmonic structure.'[23] Furthermore, Huff continues to argue that 'there must be a consistent distinction between consonant and dissonant sonorities. That is to say that there must be a clear distinction between pitches or collections of pitches that are stable compared to those that are not stable and operate as embellishments. Without this condition there can be no certainty as to which sonorities are structural and therefore what, if anything, has been prolonged.'[24]

[23] David Huff, *Prolongation in Post-Tonal Music: A Survey of Analytical Techniques and Theoretical Concepts with an Analysis of Alban Berg's Op. 2, No. 4, Warm Die Lüfte,* (Master of Music Thesis, University of North Texas, 2010), 30.
[24] Ibid: 29.

As it is illustrated in the *Allegro ma non troppo* section, between bars 19-20, Pace presents both horizontal and vertical dissonant sonorities – (see **Fig. 20**). This can be seen in the underlying chromatic melodic contours in the second violin, which in itself supports the first violin through its consonant and dissonant melodic contours, maintained in perfect fourths and major seconds. On the other hand, the harmonic dissonant sonorities are perceived between the three upper string instruments, where the harmonic triadic patterns are presented in syncopated rhythms in intervallic progressions of diminished sevenths, augmented seconds, major and minor seconds and thirds. As for the second movement, Pace employs more complex harmonic and melodic sonorities that are presented in scale-like, arpeggiated and chromatic passages, all intermingled to produce a dissonant effect, as illustrated in the first section – *Andante* – (see **Fig. 21**).

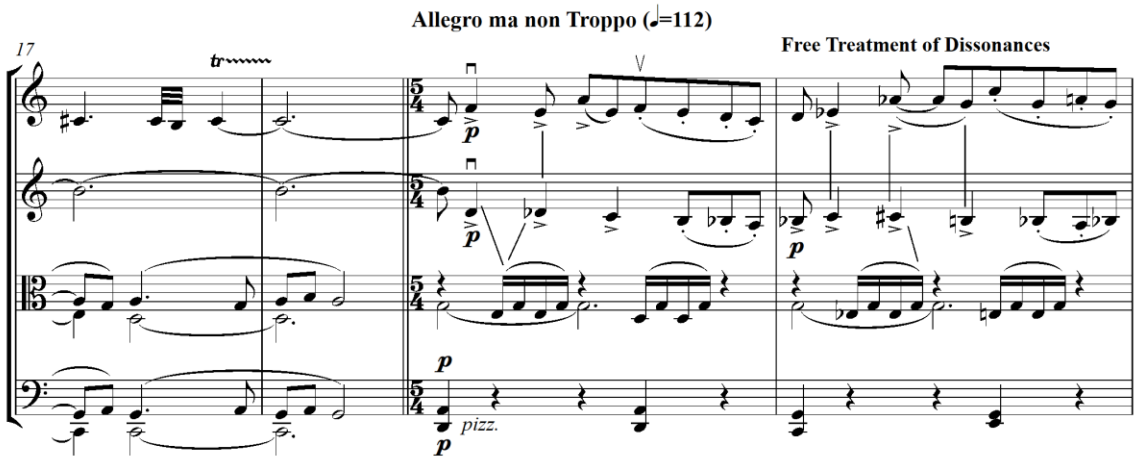


Figure 20: First Movement, *Allegro ma non troppo,* free treatment of dissonance, bars 19-20

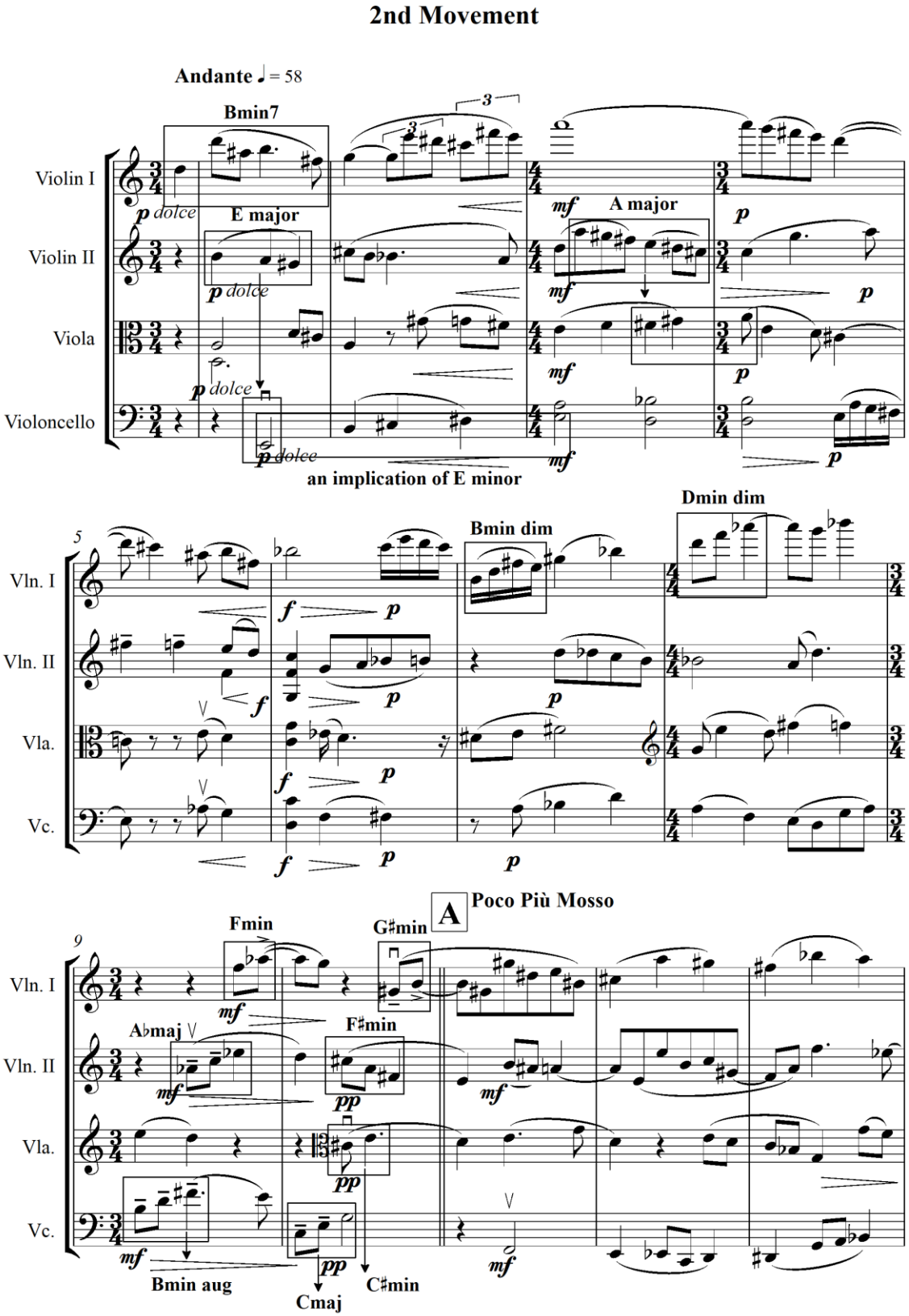


Figure 21: Second Movement, *Andante,* free treatment in harmonic and melodic dissonances, bars 1-10

4.4 Other Chamber Works

Aside from his string quartets, most of Pace's other chamber music consists of small-scale works written mostly for amateurs or students. As it is virtually impossible to cover Pace's chamber music in this chapter, **Appendix 8** illustrates in detail the overall musical output. In general, Pace composed a substantial amount of chamber works which ranges from solo instruments to a combination of woodwinds and brass ensembles, accompanied by either the pianoforte or orchestra. Pace's chamber works are similar in style to his songs and short piano pieces written for such performers, and thus, will consequently not be considered in detail here.

The majority of Pace's chamber and solo works are composed in a conservative harmonic idiom - (most of which are still not performed), either modelled on eighteenth-century styles, or which constitute uncomplicated and straightforward organisations. Such works are written for solo organ, chimes, guitar, accordion, oboe, horn, recorder and harp compositions; and ensembles for three flutes, bassoon, alto saxophone, trumpet, trombone, vibraphone, and flugel horn. On the other hand, Pace demonstrates his pianistic aptitude in composing highly demanding solo compositions which require great technical prowess from the performer. Some of the chamber works were premiered by promising students, held at government and church schools' annual prize day events. Other works (including solo works) were awarded prizes by foreign adjudicators at local and foreign competitions, such as, the Rediffusion Chamber Music Competition in Malta, the International Chamber Music Competition of the Waltham Contemporary Music Society in England and the Chamber Music Performing Rights Society Competition. Such competitions spanned local and foreign concert halls, such as the Hotel Phoenica in Floriana Malta, the Society Concert Hall at Waltham England, the British Institute in Valletta, the Catholic Institute in Floriana Malta, and on Malta Television.

As can be seen in **Figs. 1** and **2**, the first documented chamber work dates back to 1926, a six-minute composition scored for piano trio. According to Pace's illustrated catalogue and the original manuscript, the work is titled *Two Pieces*, written in two movements - *Reverie* and *Lullaby*, which was premiered on 15 October 1932 at the Salesian Theatre – known as the Juventutis Domus in Sliema Malta. The concert was organised by the

Maltese concert cellist Paul Carabott.[25] In the same year, Pace arranged the first movement *Reverie* for piano and strings (performed sixteen years after)[26], and for piano and violin (performed seven years after)[27]. As presented in other chamber works which are mostly written in a conservative idiom, both *Reverie* and *Lullaby* are structured in a Classical ternary form. The works display lyrical melodic ideas that incorporate thematic recurrences in the development section, accompanied by simple diatonic chordal passages in the piano – concluding on a short Coda.

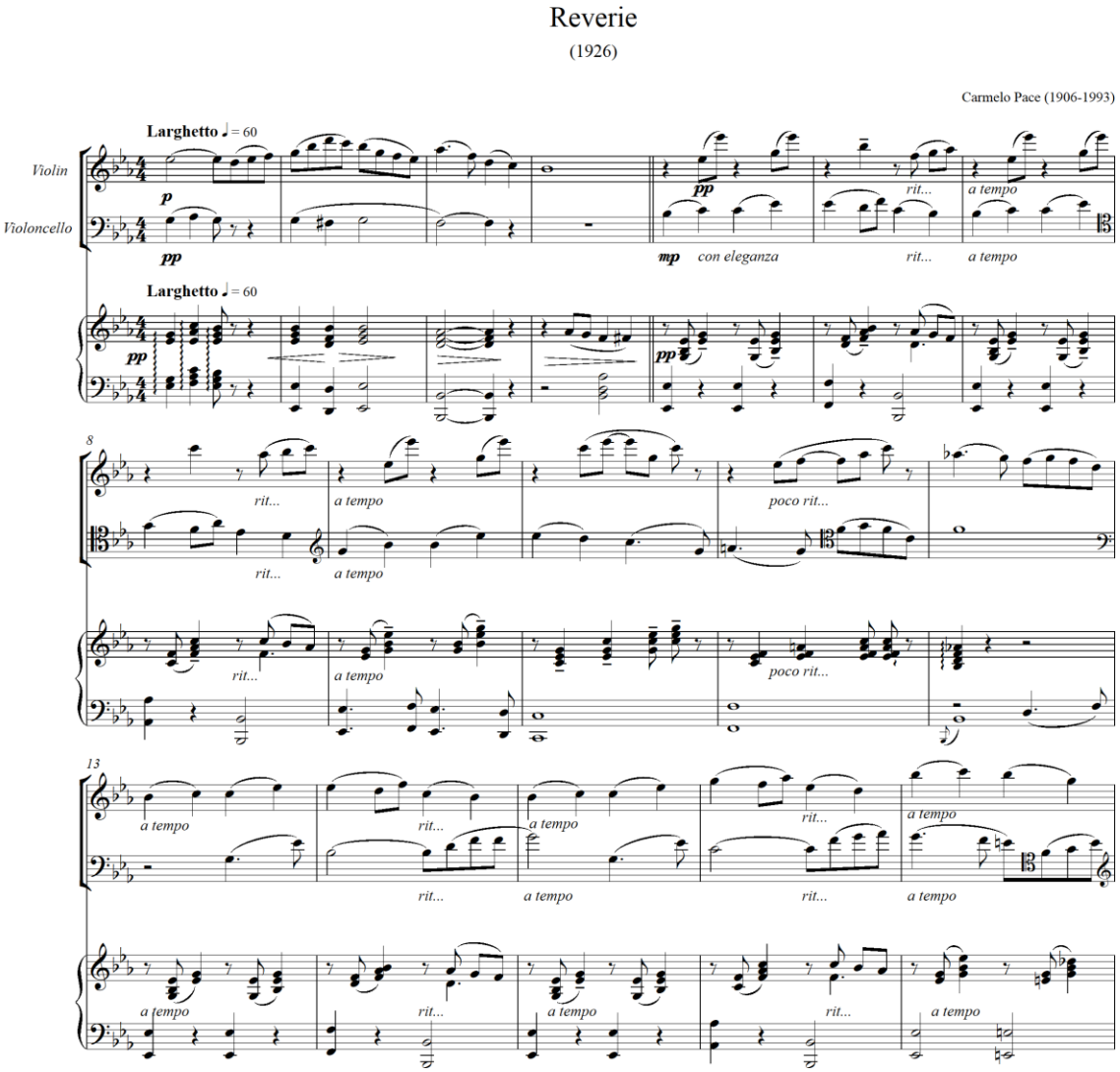


Figure 1: *Reverie* (1926), Piano Trio – piano, violin and violoncello, bars 1-17[28]

[25] Unfortunately, Pace's illustrated catalogue of works does not present the performer's names.
[26] Premiered at the British Institute, Auberge d'Aragon, Valletta on 18 January 1942, by the British Institute Orchestra. The work was conducted by Paul Nani.
[27] *Reverie* (for piano and violin) was performed at a Prize Day Concert held at St. Augustine School, Valletta on 6 July 1933.
[28] Manuscript Number 2640

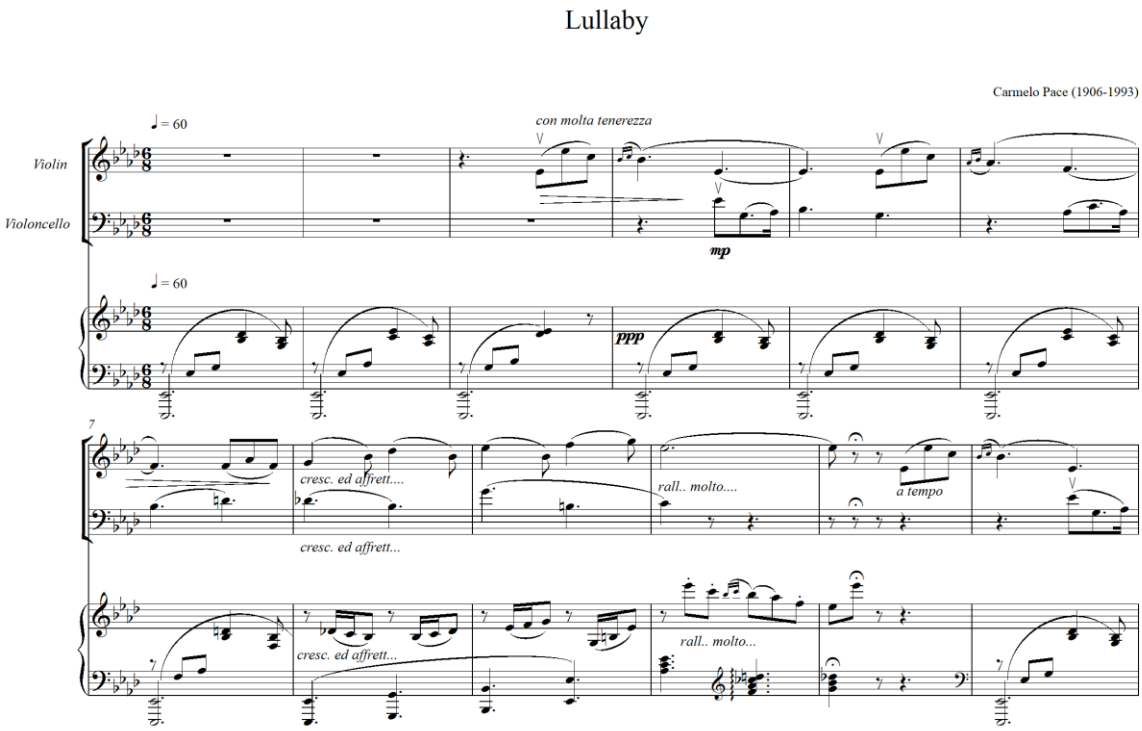


Figure 2: *Lullaby,* Piano Trio – piano, violin and violoncello, bars 1-12

Besides composing numerous chamber works that employ simple harmonic language and uncomplicated formal organisation, Pace composed a small amount of post-tonal solo and chamber works. Among these are two works for solo flute - *Rhapsody* (1970) and *Intermezzo* (1971)[29]. These works are short through-composed five-minute works which were premiered at the Music Conservatory of Dover Kent UK by Peter C. Wastall.[30] As shown in **Figs. 3** and **4**, neither work evinces any kind of obvious structural organisation but they instead present a continuous flow of virtuosic passagework that is reminiscent of early twentieth-century models – such as Hindemith's *8 Stücke für Flöte allein* [8 Pieces for Solo Flute] (see **Fig. 5**): They demonstrate an array of improvisory lyrical ideas that continue to develop from one section to another, sharp contrasting intervallic passages between registers, sudden extreme dynamic contrasts, complex rhythms and irregular time signatures.

[29] The date indicated on Pace's illustrated catalogue of works is not written correctly – it is marked as 1970. The actual date written on the original manuscript is marked as 1971.
[30] Unfortunately, according to Pace's illustrated catalogue of works does not indicate the actual dates when these two works were performed.

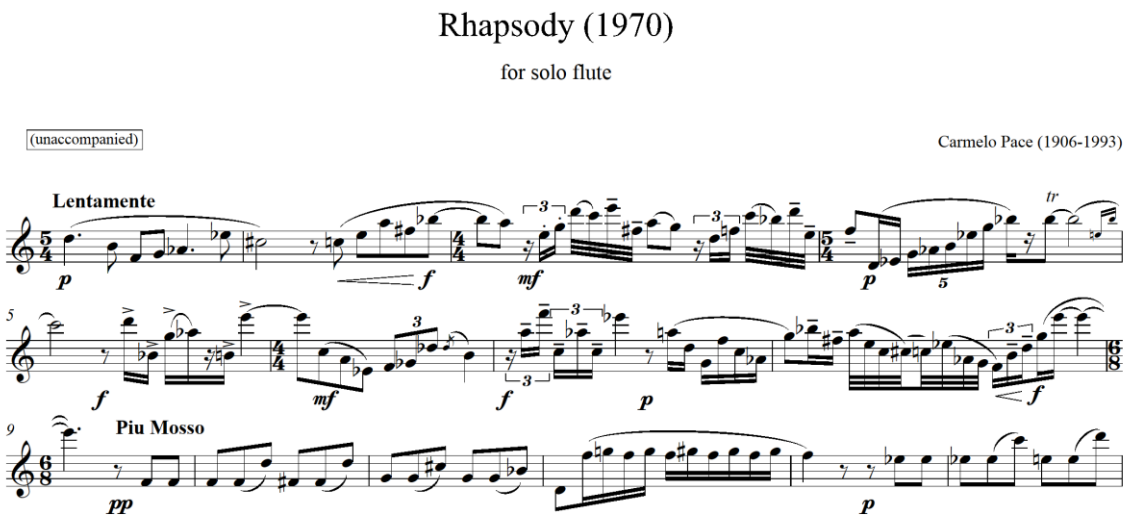


Figure 3: *Rhapsody* for solo flute (1970)[31]

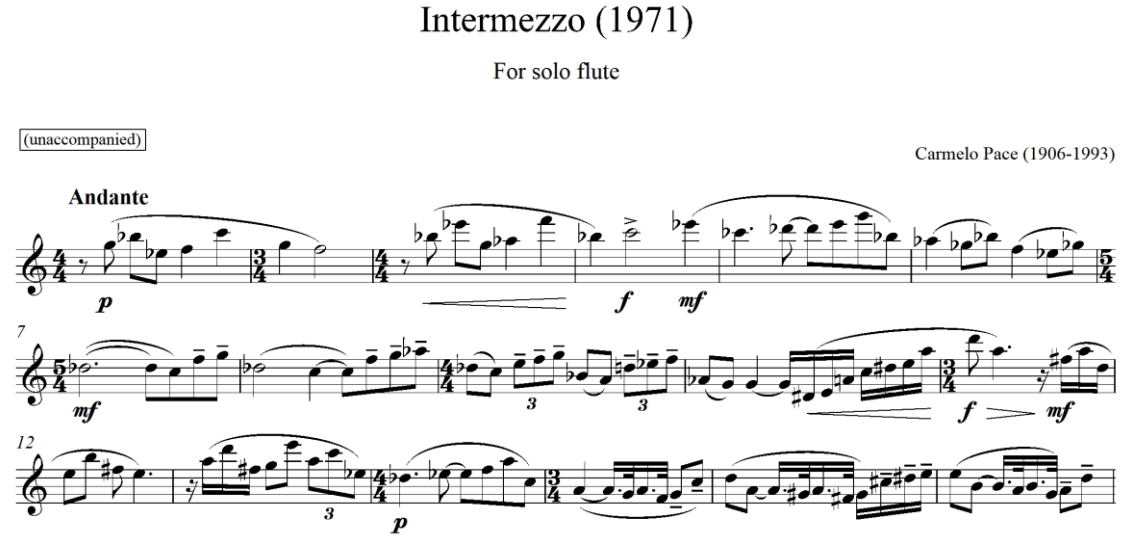


Figure 4: *Intermezzo* for solo flute (1971)[32]

[31] Manuscript Number 2825
[32] Manuscript Number 2826

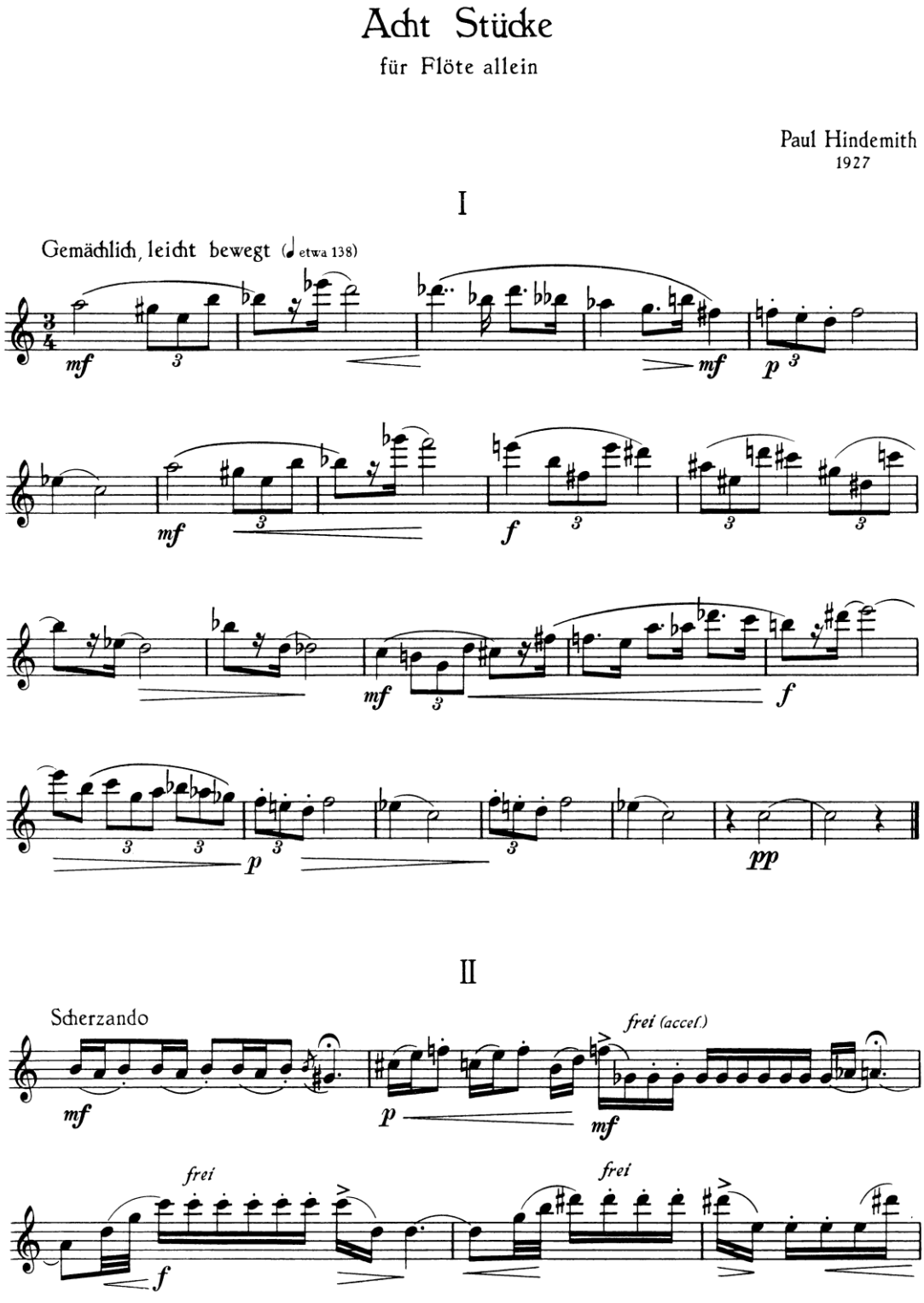


Figure 5: Paul Hindemith's *8 Stücke für Flöte allein* [8 Pieces for Solo Flute] (1927)

Apart from the two solo flute works, the following three compositions exemplify Pace's writing for chamber groups. *Nocturne* for flute and pianoforte (1971) is a short through-composed six-minute score which was premiered on the 25 November 1971 at the Dover District Music Club, by Peter Wastall and accompanied by Derek Hyde. As is clearly exemplified in **Fig. 6**, the work employs superimposed rhythmic patterns where the piano plays arpeggiated, diatonic chordal passages and contrapuntal textures in a subdued and subtle manner, while the flute presents a continuous flow of lyrical ideas, in diverse rhythmic passages that continue to develop constantly from one section to another.

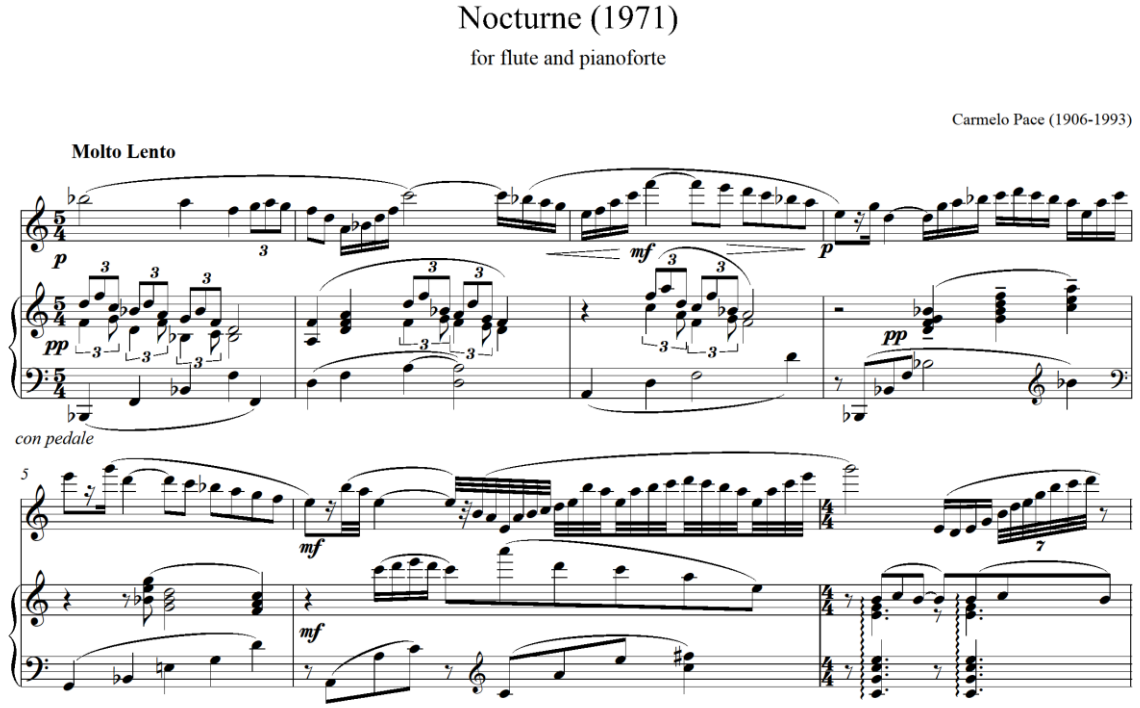


Figure 6: *Nocturne* (1971), bars 1-7[33]

There are, however, a few others scores which are more substantial in nature, including a clarinet quintet and works written for piano and stringed instruments (trios, quartets and quintets), a representative selection of which merits discussion.

Pace's adherence to traditional instrumental groupings in these compositions does not seem very adventurous when one considers that other twentieth-century composers experimented with far more unconventional combinations. All of these works are in three

[33] Manuscript Number 2827

movements, and are structured in a similar manner to his other post-tonal scores, each movement comprising a series of sections which are sometimes based on shared musical material. Pace's writing for these media is also rather conservative, and as in much of his music, contrapuntal textures predominate. On the whole, his treatment of texture and sonority does not venture greatly beyond the kinds of resources used by Brahms. The piano writing also resembles that of Brahms, especially in its extensive employment of rich chordal sonorities. A good example of this can be seen in two extracts from the *Sarabande and Gigue* (1957) (**Figs. 7 – 8)**, a six-minute work which was awarded a 'special prize' in the Rediffusion Chamber Music Competition in 1957.

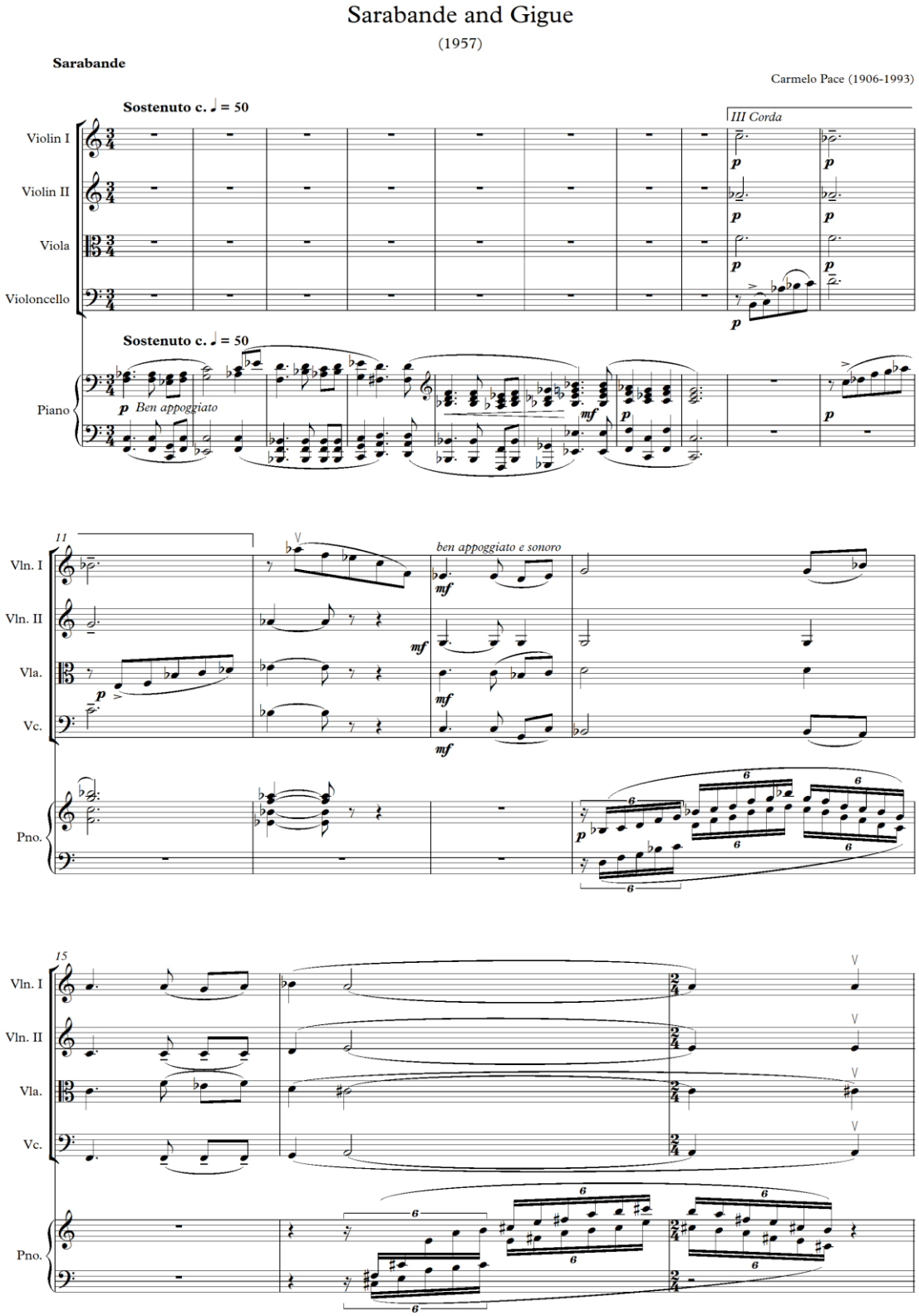


Figure 7: *Sarabande and Gigue* (1957) for piano and strings, bars 1-17[34]

[34] Manuscript Number 2644

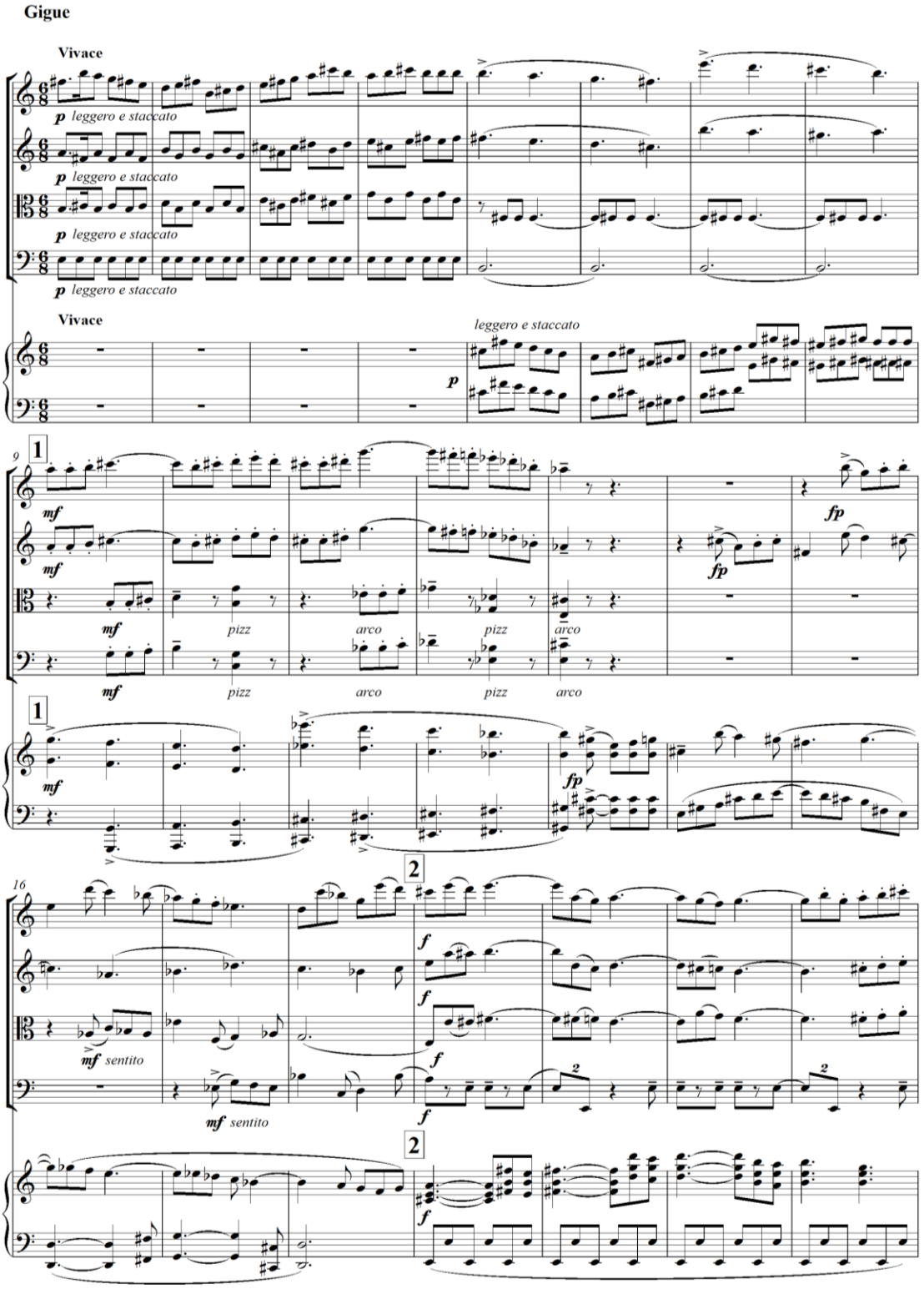


Figure 8: *Gigue*, bars 1-22

One of the most important of Pace's other post-tonal chamber works is the *Concertazione* for piano quartet, a twenty-two-minute work composed in 1977 (see **Fig. 9**). This follows a three-movement plan: *Vivo, Tema con 4 Variazioni* and *Allegro giusto.* The opening movement which serves as an introduction section – *Lentamente* presents a flowing lyrical idea on the first violin, which is taken up imitatively by the viola and cello and continues to develop contrapuntally. The opening five-note motif is heard at various points throughout the first movement. After the introduction section, at bar 16, the tempo changes to *Vivo,* where it continues in virtuosic passagework in both the strings and piano. The strings display various instrumental techniques, such as: double and triple stoppings, harmonics, *pizzicato, spiccato* and *con arco,* whilst the piano also displays virtuosic passagework. New themes are introduced over the course of the first movement, which generally develop contrapuntally while at other times, the strings are organised in chorale-like textures. By bar 103, the tempo changes to *Allegretto,* generally serene in mood, where the first violin presents a lyrical idea that continues to develop until bar 118, accompanied by contrapuntal textures in the lower strings and piano. Later, as the movement progresses into improvisory thematic ideas, the first movement continues to quicken at bar 155 (*Vivo)* and reaches an agitated and energetic climax in accentuated chorale textures until bar 197, concluding on superimposed diatonic chords of C-sharp, G-sharp and B major.

The second movement commences similarly as in the first movement, at a *Lentamente* tempo. The opening theme is presented as a lyrical line on the viola, subsequently followed by two contrasting melodic ideas on the cello and the first violin, developing contrapuntally till bat 12. Throughout the four variations, which are generally presented in a slow to moderate tempo, textures are usually contrapuntal and occasionally chorale-like in the strings, supported by the piano which serves as an accompanying instrument, with virtuosic displays of chords, tremolo and flourishing arpeggiated passages across the keyboard. The third movement opens *con fuoco,* and continues with the same harmonic textures as previous movements, developing contrapuntally and presenting new melodic ideas on the first violin and cello. The movement concludes in an energetic pace with agitated and accentuated passages, its final chord based on D major.

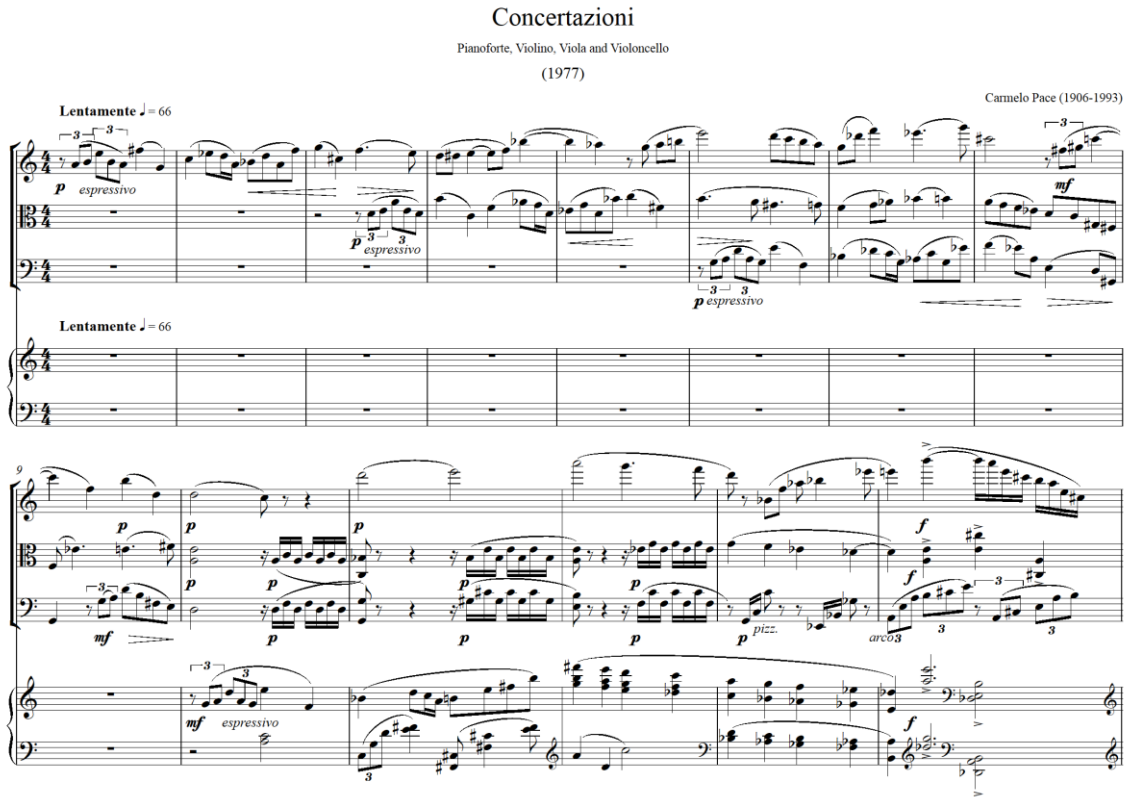


Figure 9: *Concertazioni* (1977) for piano and strings, bars 1-14[35]

The *Quartetto Lirico No. 1* (1962) is a twenty-minute work, composed for piano and string trio – (see **Fig. 10**). It was awarded first prize in the London Chamber Music Competition organised by the Performing Rights Society in 1962. The work is modelled on the Classical three-movement plan, where the outer movements (*Allegro* and *Allegro con fuoco* are structured on a ternary form, ending with a Coda, whilst the middle movement (*Largo)* is based on a continuous trail of improvisory themes. In general, Pace's piano quartet embodies the stylistic features of nineteenth-century works, such as Mendelssohn's Piano Quartet No. 1 op. 1 in C minor (1822) and Schumann's Piano Quartet in E-flat major op. 47 (1842)

The first movement contains eight contrasting sections and commences in a slow introductory passage of fifteen bars, followed by an *Allegro moderato* which later develops into two contrasting subjects. In the *Allegro moderato* section (bar 16), Theme A is presented in a soft lyrical idea on the first violin, supported by two-part contrapuntal textures in the viola and cello. The piano engages in a continuous dialogue with the strings, scored in diatonic chordal passages, amalgamated with flourishing scale-like

[35] Manuscript Number 2649

passages. The appearance of Theme B is presented in the third section (bar 45) by a lyrical melodic idea on the piano followed by contrapuntal textures in the strings, at *Mosso e tranquillo* pace in triple time. Theme B is continually developed into different rhythmic patterns, mainly presented in flowing triplet arpeggiated passages in the piano, whilst the strings employ melodious canonic figurations and *sonore* chorale textures. In the fourth section, the tempo quickens to *Allegretto leggero* (bar 81) where Theme C is presented in chorale textures in the strings, supported by arpeggiated passages on the piano. As the fourth section continues on the same rhythmic pattern, employing lyrical and expressive melodic contours mainly on the first violin and piano, Pace presents Theme A in the fifth section (bar 122) in the cello part. In the sixth section – *Mosso e tranquillo*, Theme B emerges (bar 147), and later enters in a short two-bar bridge – *Largamente*. The tempo immediately quickens in the seventh section – *Vivo* (bar 171) and continues to heighten in agitated accentuated passages. The movement concludes with the eighth section, a nine-bar Coda, a succession of accentuated diatonic chordal passages until bar 201.

In the second movement, the overall formal organisation comprises of six sections, where the piano presents arpeggiated and scale-like semiquaver diatonic passages, whilst being accompanied by the strings with lyrical ideas in contrapuntal textures. Although the movement is slow in nature, its six sections present six contrasting moods; the melodic ideas are at once tranquil and lyrical, and at other times highly accentuated and pronounced in temperament.

Bold and agitated in character, the third movement commences in an *Allegro con fuoco* – Theme A (bar 1). Opening on a *fortissimo* three-bar accentuated passage in a chorale texture, the movement continues on the same harmonic and melodic textures employed as in the previous two movements. As the movement progresses, Theme B appear in the second section – *Poco meno mosso* (bar 107) which is tranquil and lyrical in mood and where the first violin and the piano continuously maintain the main lyrical idea. The appearance of Theme C is presented at bar 126 where the strings employ fugal textures, accompanied by arpeggiated and double-octave passages on the piano. A short bridge section appears at bar 149, in a slow pace – *come un recitativo* presented in the first violin part, accompanied by higher diatonic chordal passages on the piano. The recapitulation section begins at bar 162 and builds to bar 207 where Theme D is presented in the cello – *Allegro moderato.* The section continues to build a climax to bar 274 where the final

chord is structured on Bmin[9].

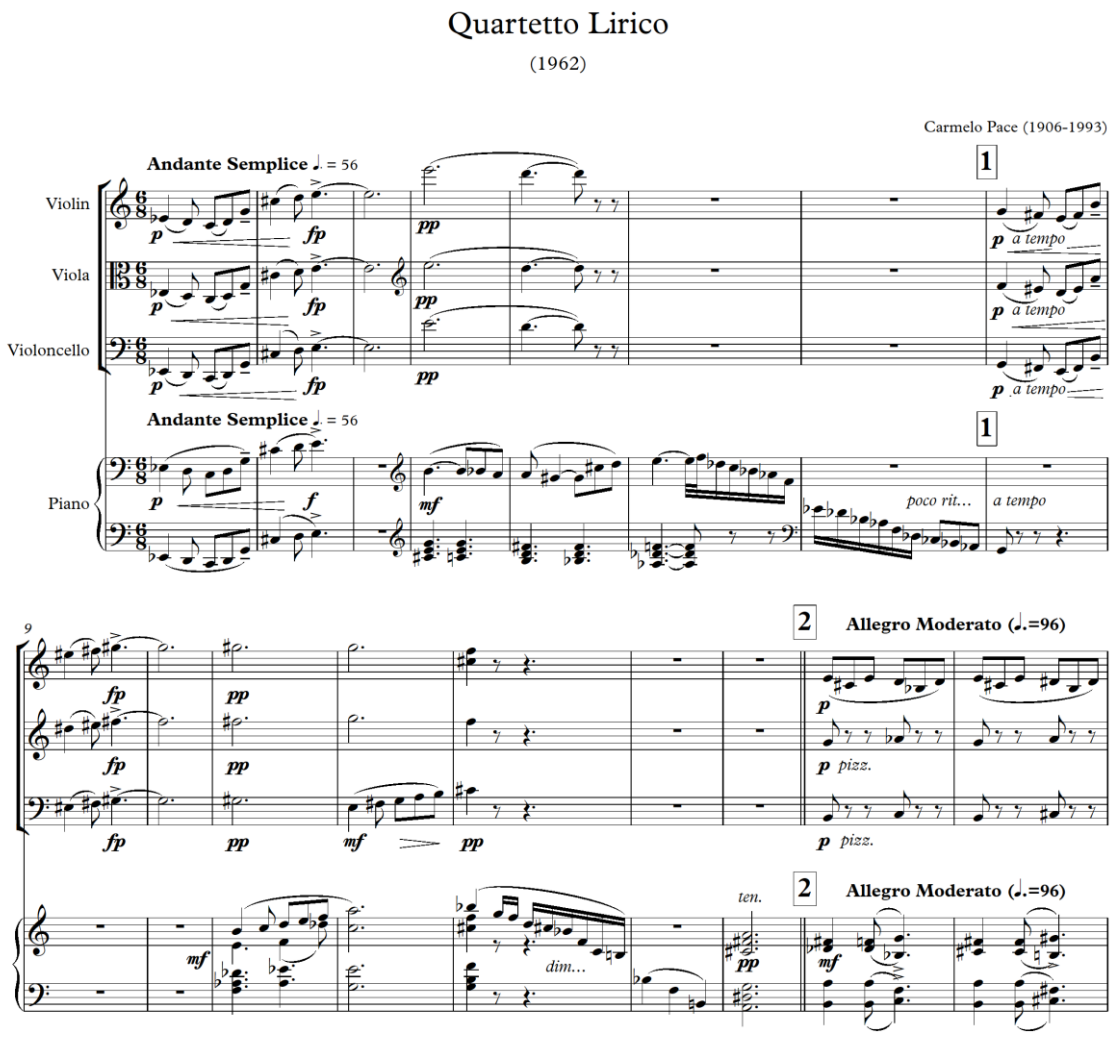


Figure 10: *Quartetto Lirico No. 1* (1962) for piano and strings, bars 1-17[36]

The *Quintet for Clarinet and Strings* (1972) is a twenty-minuet work, premiered on the 2 October 1972 at Surbiton Concert Hall in Surrey, England.[37] Pace dedicated this work to his friend, the Maltese clarinettist Freddie Mizzi. As the work is modelled on the Classical three-movement plan, the formal organisation of the outer two movements is structured on the Classical ternary form, whilst the second movement constitutes a continuous flow of lyrical ideas. Throughout Pace's quintet, the strings serves as a support for the clarinet, where it often displays intricate fugal textures including instrumental effects, such as, *pizzicato, sul ponticello* and double and triple stoppings.

[36] Manuscript Number 2645

[37] Unfortunately, Pace's illustrated catalogue of works does not specify by whom the quartet was performed, although the soloist is given as 'J. A. Howick'.

Similarly, Pace's handling of textures resemble that of Austro-German modernist Max Reger Clarinet Quintet, op 146 (1915-16).

The first movement opens with a twenty-three bar introduction, in *Andante* pace, where the first violin presents a lyrical idea (bar 1) and is taken up imitatively on the clarinet (bar 5) (the opening of which is shown in **Fig. 11**). After the introductory passage, the first subject appears at bar 24 in *Allegro moderato* pace. The clarinet part continues to develop both rhythmically and melodically, supported in chorale and fugal textures by the strings. The second subject is presented at bar 64 in *Poco meno mosso* pace, where the thematic idea presented in the clarinet is more lyrical in nature. By bar 79, the tempo quickens – *Animato* where the clarinet demonstrates virtuosic arpeggiated passagework, while the cello presents a thematic idea to bar 94. As the strings employ several instrumental techniques, such as *pizzicato* and double and triple stoppings, this section reaches an intense climax with highly pronounced passages before the next section slows down to *Meno mosso* at bar 95. The movement continues to develop at bar 107 – *Animato come prima* until until the recapitulation section at bar 168. At bar 207, a short cadenza appears, displaying flourishing virtuosic passagework and leads from bar 210 into the next section – *Vivace* to the final Coda at bar 226, where the final chord is structured on $Gmaj^7$ with an added thirteenth.

The second movement is relatively short and expressive in nature. The movement commences with a lyrical idea on the clarinet supported by fugal textures on the strings. As the movement continues to develop, the tempo slightly quickens to *Mosso* at bar 28, incorporating syncopated rhythms and irregular time signatures, such as, 5/4, immediately followed by 3/4 and 4/4 time within six bars. A short cadenza appears at bar 45, after which, the opening two bars recur at bar 46, transposed a major second lower. At bar 51 a slow pace resumes as in the opening section, which continues to bar 71, where the tempo quickens to an agitated pace. The agitated passage presented between bars 71-83 features accentuated passagework in double stoppings and *pizzicato* instrumental effects in the strings, while the clarinet displays lyrical contours, reaching an implied D minor arpeggiated passage in bars 81-83, emphasising a high D on a dotted minim note. The final section from bar 84 – *Andantino* is spurred on by arpeggiated semiquaver passages on the clarinet, supported by tremolo double stoppings and *sul ponticello* on the strings. In the final few bars, the movement ends on a subtle tone, displaying two-part

counterpoint between the first violin and clarinet till bar 108, concluding, as with the previous movement on a diatonic chord of G major (with an added thirteenth).

The final movement – *Vivace* presents virtuosic passagework on the clarinet, supported by chorale and contrapuntal textures in the strings. As the movement progresses in a lively and energetic pace, at bar 84, the tempo slows down – *Tranquillo*, displaying a six-bar change of time between compound duple and an irregular 5/8 time. The lyrical contour on the clarinet is highly pronounced, whilst the strings are projected in subtle fugal textures. Between bars 108-117, a short bridge section appears, before the recapitulation is announced at bar 118 – *Vivace.* At bar 132, the section continues to develop into different thematic ideas, and the next section begins at bar 212 – *Vigoroso.* A short bridge appears at bar 245 and a fast pace resumes at bar 252. Maintaining the same rhythmic pattern, Pace incorporates another short bridge – *Lento* between bars 292-298, before the tempo slightly accelerates to *Andantino* at bar 299. As the section progresses, the tempo changes to *Allegro moderato* at bar 341 with *staccato* semiquaver effects. The movement concludes at bar 386 where the final diatonic chord is again structured on G major with an added thirteenth.

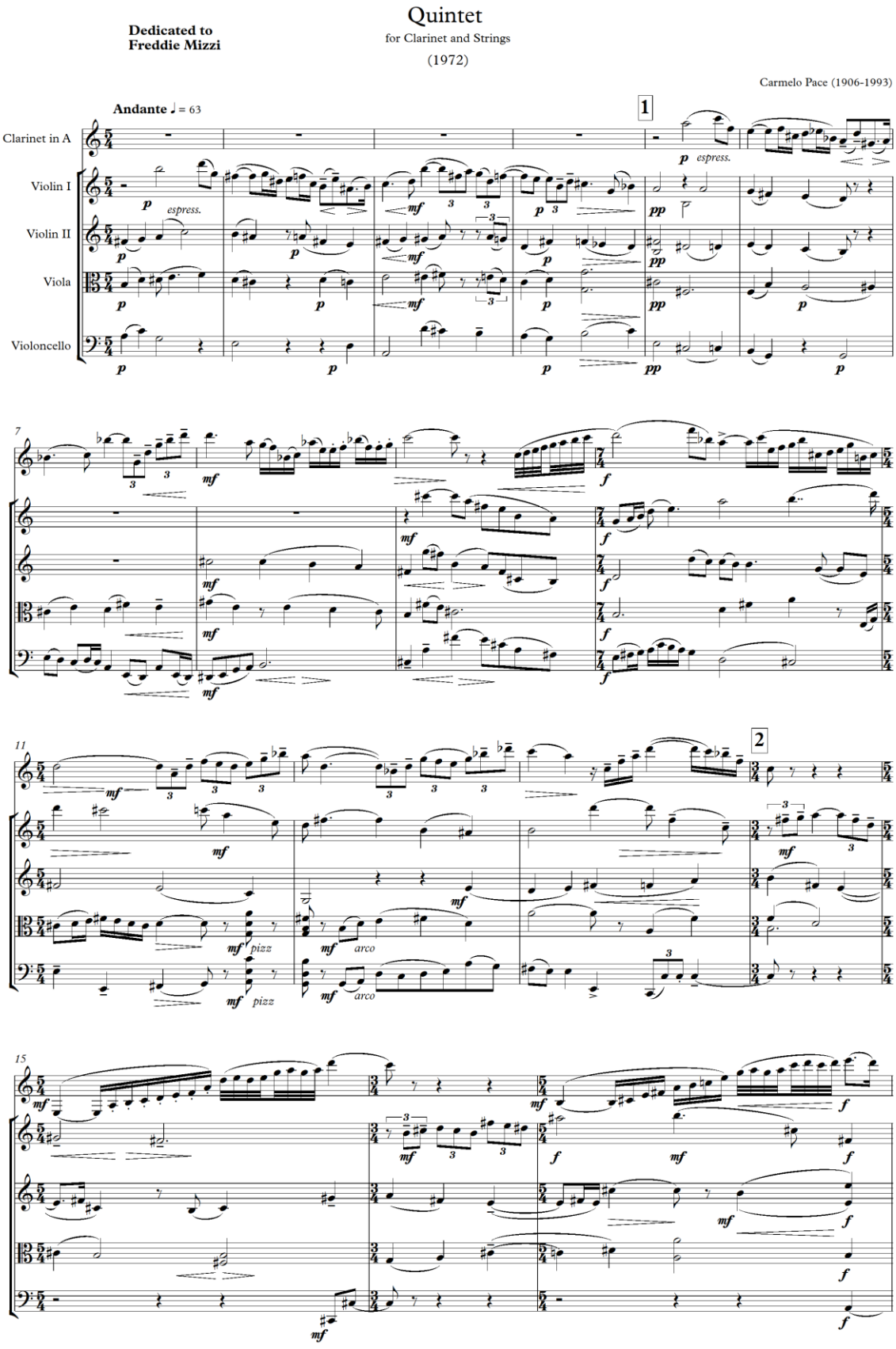


Figure 11: *Quintet* for Clarinet and Strings (1972), bars 1-17[38]

[38] Manuscript Number 2838

Chapter 5

Keyboard Works

Keyboard Works

5.1 Introduction

Pace's output of keyboard music is quite substantial: twenty-three solo piano works and three compositions for two pianos and piano duet – shown in **Appendix 3**. Like his chamber works, they display considerable diversity of style and approach. Just over half were written for amateurs or for pedagogical use, and employ a tonal idiom. The remaining keyboard works are more substantial in nature, and are written in a post-tonal idiom.

This chapter is divided into two main parts. The first part will give an overview of the tonal works and the second will survey the post-tonal compositions. Piano Sonata No. 2 (1972), the most significant of the compositions in this second category, will be analysed in detail to illustrate Pace's compositional approach.

5.2 Tonal Works

5.2.1 Pace's Tonal Keyboard Works

Pace composed short tonal works for keyboard over the entire course of his career. They generally do not require a virtuoso technique, and were mostly performed at concerts organised to showcase the talents of young Maltese pianists who scored distinctions in grade examinations organised by the Associated Board or other British examining bodies. Some of them, however, were also performed by Maltese concert pianists in the recital series held at the Malta Cultural Institute. In style, some of these pieces are often reminiscent of simpler keyboard works of the Romantic period such as Mendelssohn's *Songs without Words* or Schumann's *Kinderszenen*. Others resemble salon miniatures of a

kind that were popular in earlier part of the twentieth century, and which continued Romantic traditions. Given the strong British influence on Malta at this period, it is very likely that Pace was familiar with some of the miniatures written by composers such as Cyril Scott, Frank Bridge, John Ireland, Arnold Bax, and E. J. Moeran (though we have no definite confirmation of the fact), and may have sought to write music in a similar vein, though somewhat less sophisticated in nature. Pace's cultivation of this genre is not particularly surprising as many composers wrote music of this nature at the period, and there was still a market for short, attractive pieces of moderate technical difficulty that amateur pianists could play. Like his British contemporaries, Pace often gave these pieces descriptive titles evocative of a locale, an atmosphere or mood, or of a particular genre such as a dance (one thinks of the titles of some of the Bax miniatures, such as *In a Vodka Shop*, *Burlesque*, *Lullaby*, and *Reverie*). These works are generally composed in small forms, such as simple ternary form or short sets of variations. They are straightforward in musical content, often featuring a tuneful melody sounded against a simple accompaniment pattern.

5.2.2 Stylistic aspects of Pace's keyboard miniatures

A brief discussion of three representative miniatures will be sufficient to illustrate Pace's general approach. The first is *Chant sans Paroles No. 2*, which was written in 1945 and lasts about four minutes. The title recalls that of Mendelssohn's celebrated set of miniatures. Like many of Mendelssohn's *Lieder ohne Worte*, it is cast in a straightforward ternary form: the opening section (bars 1-32) is in the key of A-flat major, and there is a contrasting middle section in the mediant minor (bars 33-49) before the opening theme returns in bar 50. Pace's indebtedness to early Romantic models and the textures and sonorities of Romantic keyboard works is immediately evident, as can be seen from the opening bars (shown in **Fig. 1**), which presents a lyrical melody in sonorous octaves in the right hand, accompanied by an undulating arpeggio figurations in the bass. The harmonic vocabulary is entirely drawn from the common practice period: the opening bars present the common place chordal sequence I-ii-V, and there is a complete absence of chromatic inflexions. Only the added sixths to the tonic and supertonic triads in bars 1, 3, and bar 5 respectively add a touch of colour to what is otherwise a completely orthodox

progression. The commencement of the second phrase, which repeats the opening phrase a tone higher, is also entirely conventional. The piano writing is straightforward, and the only significant difficulty is presented by the rather low-lying accompaniment, which could sound rather muddy if careful attention were not given to pedalling.

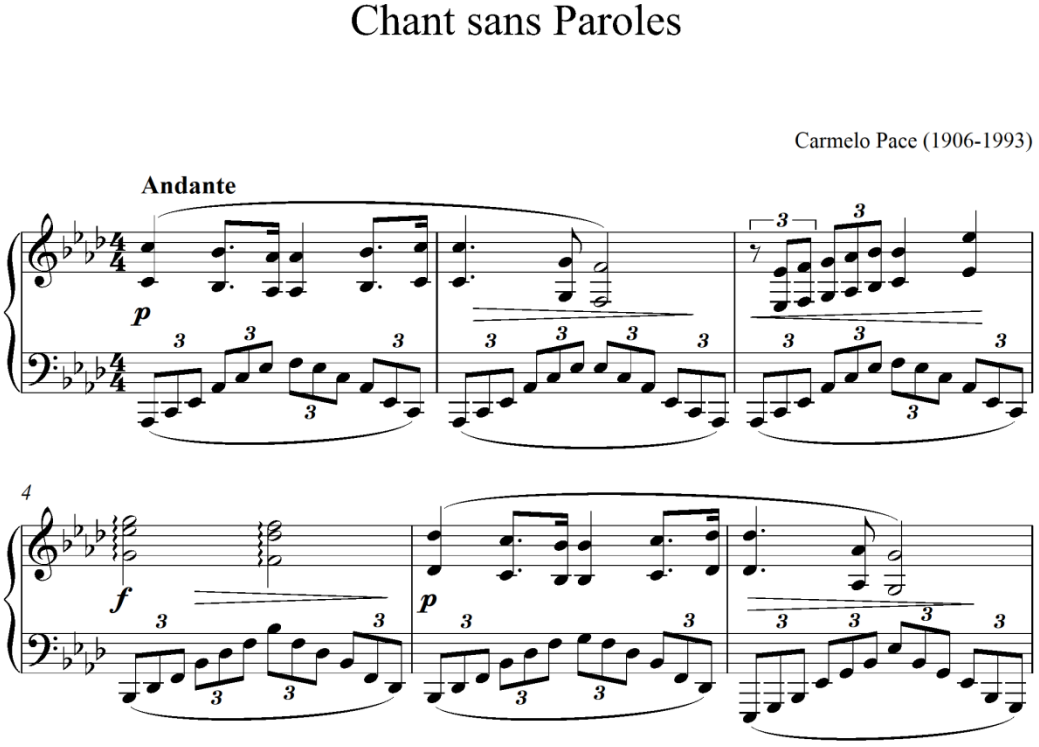


Figure 1: *Chant sans Paroles* (1945), bars 1-6[1]

Fig. 2 shows the opening of *Morceau Lyrique*, another ternary-form miniature dating from 1961 and lasting about five minutes. This too has the character of a salon piece. The main melodic idea is heard in the treble supported by octaves and triadic doublings, with accompaniment patterns consisting of a simple syncopated articulation of the harmonies alternating with arpeggio figures. It opens in the key of F major in a slow triple time, moving to the key of D major in bar 28 for a central episode that is contrasting in mood before the A section returns, this time presenting the melody in the left hand accompanied by triplet-arpeggiated passages in the treble (from bar 57). A brief cadenza supervenes at bar 82 before a short coda at bar 83 in triple time and in the home key.

[1] Manuscript Number 2655

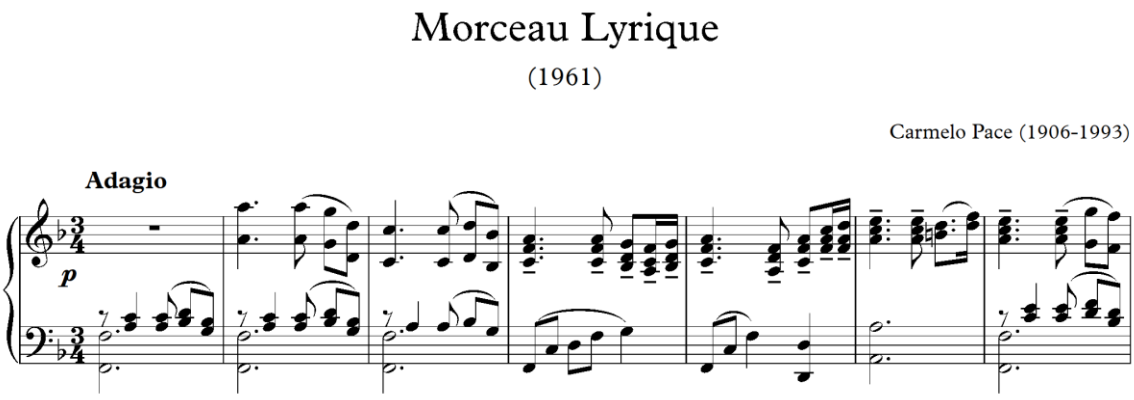


Figure 2: *Morceau Lyrique* (1961), bars 1-7[2]

Variations on the Maltese National Anthem, which was written in 1975, is a set of nine variations on the National Anthem of Malta. This is presented at the outset in the key of G major, but the subsequent variations explore different tonal regions. The general approach is comparable to that adopted in Mendelssohn's *Variations sérieuses*, where the harmonic structure of the theme and some aspects of the melodic line are retained, but recast in different rhythmic and textural patterns that become more complex as the work proceeds. The keyboard writing is also strongly reminiscent of Mendelssohnian models. The extracts reproduced below illustrate the general manner of proceeding. The first variation presents the theme in the right hand against swirling arpeggio figurations in triplets. In the second variation, the contour of the theme is heard in syncopated chords in the right hand, against more animated semiquaver arpeggios. The third variation presents a martial transformation of the theme in emphatic chords in the right hand against brilliant scalic passages in the bass. The contour of the theme is more elusive in the agitated fourth variation, which features agitated semiquaver passagework in both hands. The fifth and sixth variations offer effective contrast, exploiting delicate writing in the upper treble. The tempo slows for the sixth and seventh variations, a procedure which recalls the slower central variations of the *Variations sérieuses* which provide relief from the more dramatic and intensely charged variations that surround them. The emphatic skipping double-note writing and brilliant textures employing crossing hands in the final two variations pick up the tempo once more, culminating in a brief cadenza and a rousing coda.

[2] Manuscript Number 2663

Variations on the Maltese National Anthem

(1975)

Carmelo Pace (1906-1993)

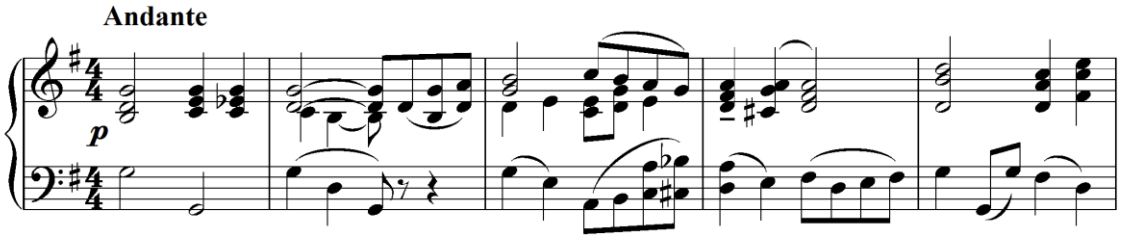


Figure 3: ***Variations on the Maltese National Anthem*** **(1975), opening theme, bars 1-5**[3]

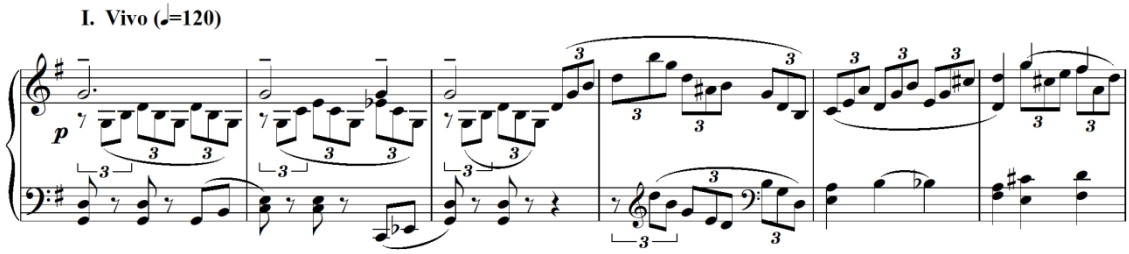


Figure 4: ***Variations on the Maltese National Anthem*****, First Variation**

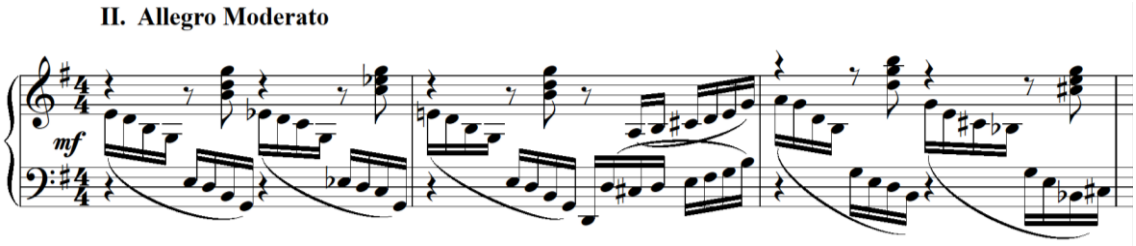


Figure 5: ***Variations on the Maltese National Anthem*****, Second Variation**

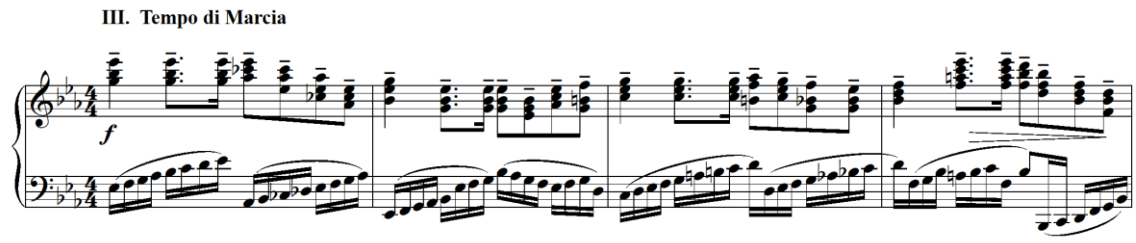


Figure 6: ***Variations on the Maltese National Anthem*****, Third Variation**

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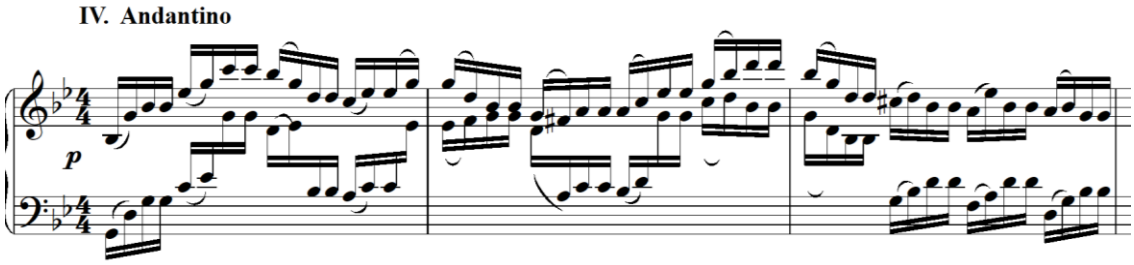

Figure 7: ***Variations on the Maltese National Anthem*****, Fourth Variation**

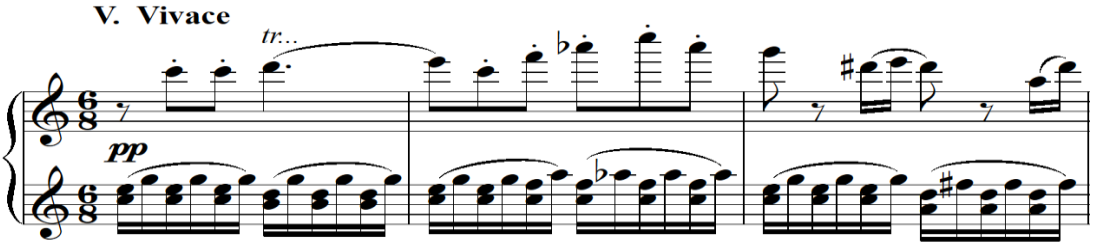

Figure 8: ***Variations on the Maltese National Anthem*****, Fifth Variation**

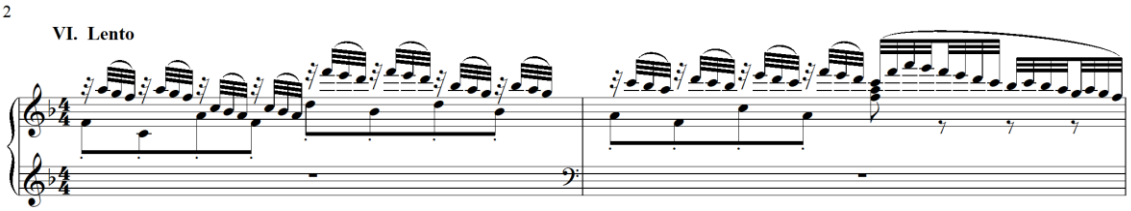

Figure 9: ***Variations on the Maltese National Anthem*****, Sixth Variation**

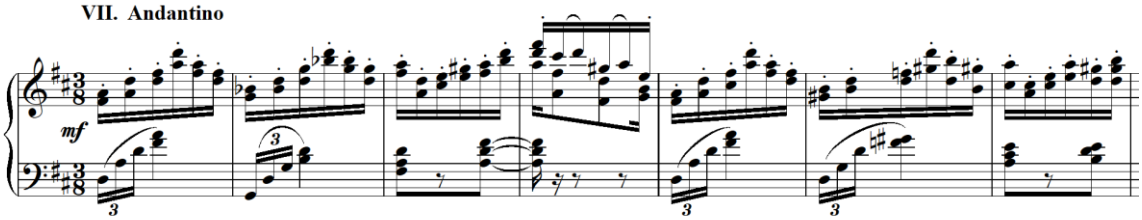

Figure 10: ***Variations on the Maltese National Anthem*****, Seventh Variation**

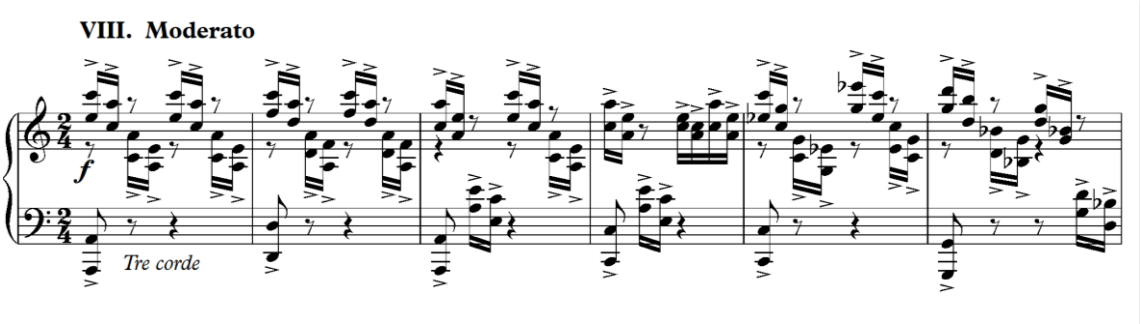

Figure 11: ***Variations on the Maltese National Anthem*****, Eighth Variation**

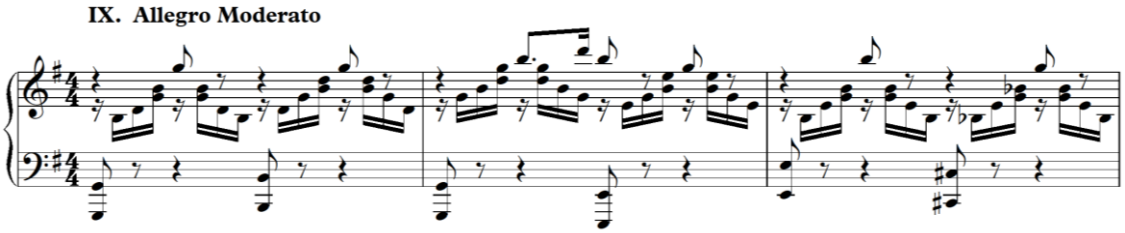

Figure 12: ***Variations on the Maltese National Anthem*****, Ninth Variation**

5.3 Post-Tonal Works

5.3.1 Post-tonal works for solo piano

In addition to the tonal works described in the previous section, Pace also composed twelve post-tonal keyboard works, some of which were included in performances by advanced students and Maltese concert pianists, though they were not written with any particular performer in mind. Almost all of them are fairly concise (apart from Piano Sonata No. 2, which is considered separately later in this chapter) and are often sets of variations or fantasia-like in nature. Their harmonic language is similar to the post-tonal idiom of Pace's orchestral and chamber works. Although Pace's keyboard writing is somewhat more adventurous in these scores, it is still fairly conservative, as is the case with Pace's instrumental and vocal writing generally in his post-tonal compositions. Pace

evidently had no interest in exploring avant-garde instrumental techniques or special effects. And although some of these compositions present quite considerable technical challenges to the performer, he was equally uninterested in the exploitation of virtuosity for its own sake. As in his orchestral and chamber works, the textures are predominantly linear and contrapuntal, suggesting similarities with the keyboard works of Hindemith, and to some extent, Shostakovich. Pace's keyboard writing seldom has recourse to the complex quasi-orchestral writing found in the piano music of early twentieth-century composers such as Debussy, Ravel, and Szymanowski, or to the brittle and percussive pianistic sonorities characteristic of Prokofiev and Bartók, whose mature work evinces a reaction against such lush post-Romantic sonorities. In the rest of this section, I will discuss a few representative works to explore the characteristics of Pace's post-tonal keyboard compositions more fully.

Toccatina, which dates from 1954, is perhaps the shortest of these scores, lasting a mere three and a half minutes. De Gabriele and Caffari describe it as:

> a most compact and cohesive short piece, consisting of striking homogeneity from beginning to end. The rhythm is exacting and straightforward. After a rather wistful middle section in a minor key, the opening theme is heard again. In the Coda both hands provide a rhythmic propellant ending on an abrupt quaver and a pianissimo common chord.[4]

It is structured as a fairly straightforward simple rondo in ABA^1CA^2 form. The A section runs from bar 1-29; a short bridge passage (bars 30-35) leads to the B section at bar 36, and the A^1 commences at bar 81, with the material transposed a major third higher. Another bridge passage ensues at bar 90 leading to the C section at bar 106, marked *Poco meno mosso*. The A^2 section, which is considerably condensed, starts at bar 153, and the work concludes with a sixteen-bar Coda commencing at bar 169. *Toccatina* is an excellent illustration of Pace's contrapuntal style of keyboard writing at its most spare, as it largely proceeds in a continuous flow of two-part textures; and as its title suggests, the rhythmic activity of the opening is kept up consistently. Like some of Pace's other post-tonal works, the implied harmonies do not altogether exclude tonal references. For example, the opening suggests a background presence of G major (see **Fig. 13**), though

[4] Marcel de Gabriele and Georgette Caffari, *Carmelo Pace, A Maltese Composer, Thematic, Annotated and Illustrated Catalogue of Works* (USA: Minnesota, Hill Monastic Manuscript Library St. John's University; and Malta: Mdina, Foundation for the Promotion of the Music of Carmelo Pace Cathedral Museum, 1991), 125.

this region is never clearly defined, and any sense of stable tonal centre is quickly obviated by the introduction of pungent dissonances. In general, the treatment of dissonance is notably free throughout. As can also be seen from the same musical example, Pace's principal means of ensuring coherence is the consistent use of intervals such as diminished fourths and octaves, and minor thirds and sixths.

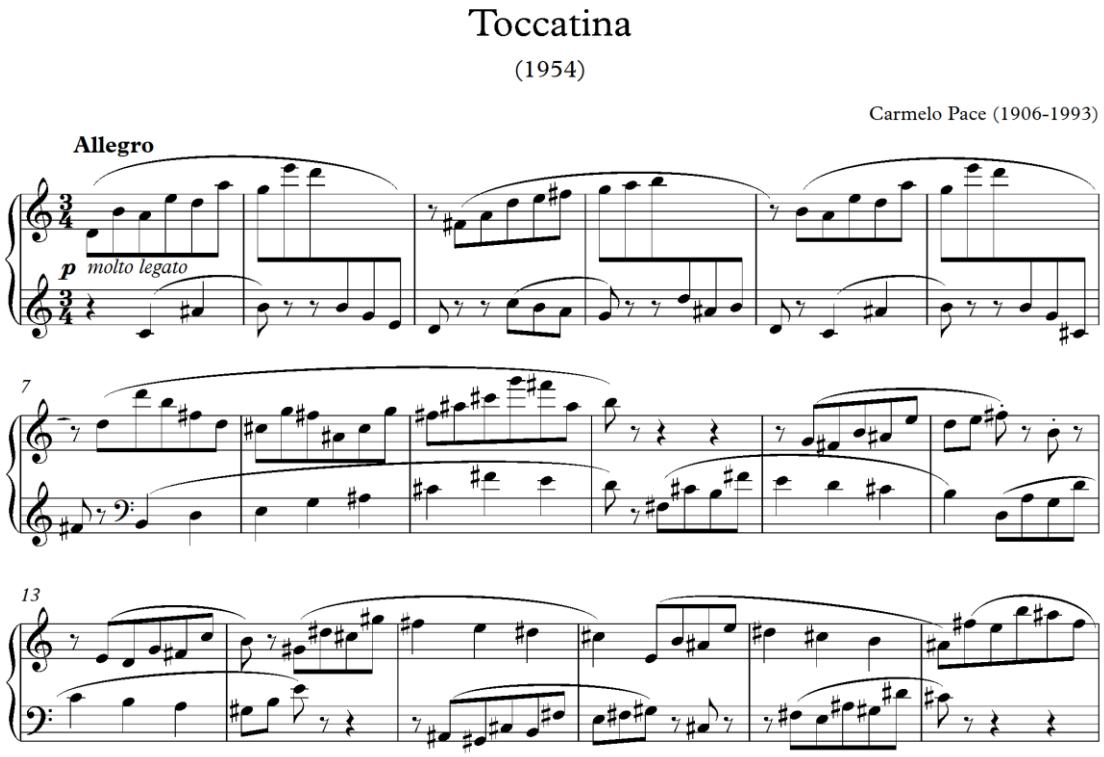

Figure 13: *Toccatina* (1954), bars 1-18[5]

The piano writing in *Lento Capriccioso* (1970), a piece of three-and-a-half minute duration, is rather more lyrical and texturally rich. The opening idea, which is shown in **Fig. 14**, is a sonorous melody sounded by the thumb of the left hand in the middle register of the keyboard, accompanied by arpeggio figurations sounded in the same hand that are sustained by means of the pedal, and gently pulsating chords in a steady quaver rhythm in the right hand. The texture here recalls the celebrated 'third hand effects' utilised by the nineteenth-century Swiss composer and virtuoso pianist Sigismond Thalberg, which were subsequently much imitated.[6] The harmonies of this opening passage, which suggest an alternating dominant ninth chord and tonic chord with added sixth in the key of G-flat,

[5] Manuscript Number 2658
[6] See Alan Walker, *Franz Liszt: The Virtuoso Years*, rev. ed. (New York: Cornell University Press, 1987), 233-234.

suggest a Debussyian influence, but more pronounced dissonances soon intrude. A subsidiary idea commencing in bar 16 is elaborated into a three-part contrapuntal texture marked *dolce e delicato*. A development based on this idea (starting from bar 54) becomes more rhythmically intricate, and the work concludes with a coda of sixteen bars starting at bar 71, ending on a minor seventh chord on B-flat.

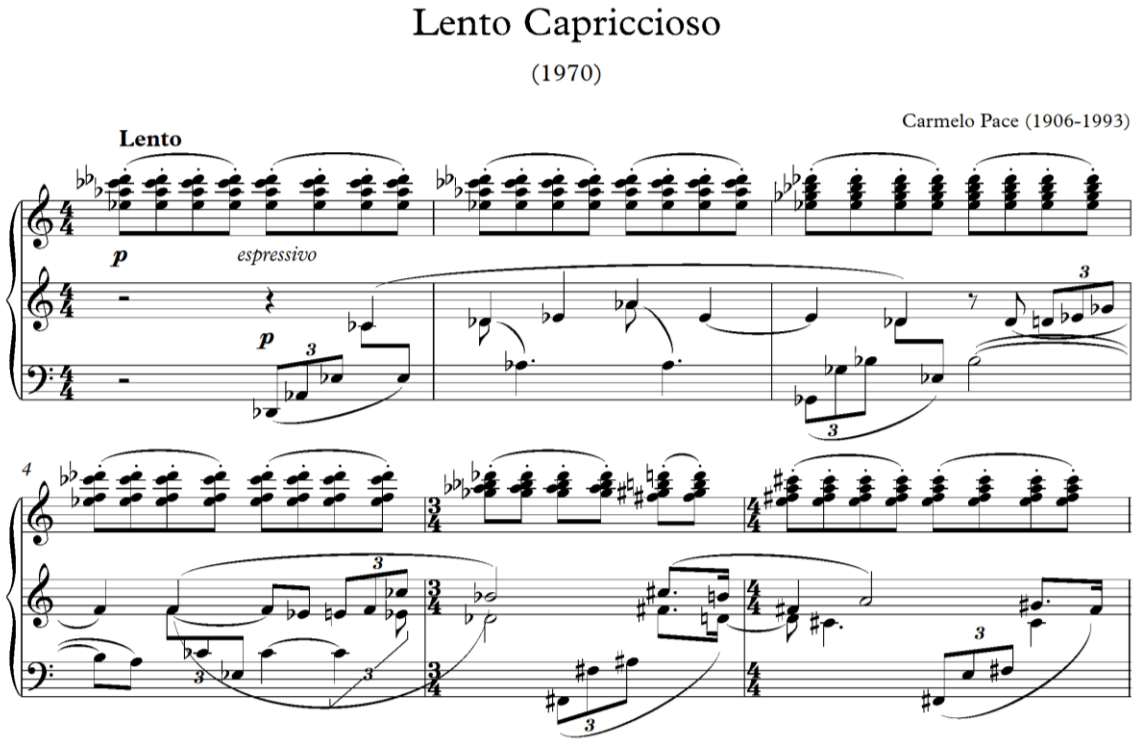

Figure 14: *Lento Capriccioso* (1970), bars 1-6[7]

Another short piece, entitled *A Little Poem*, written five years later in 1975, illustrates Pace's recourse to Romantic keyboard sonorities up to the final phase of his career. (The opening is shown in **Fig. 15**.) The work is structured in binary form, opening with a simple melodic idea accompanied by a counterpoint also played in the right hand, and arpeggio figures spanning a wide compass in the bass. This passage furnishes another good example of Pace's employment of residual tonal references. The opening harmonic progressions could be interpreted as defining the region of G major/minor by means of a succession of 'enhanced' tonic and dominant triads, yet the stability of this region is undermined from the outset by the presence of other 'non-harmonic' tones. A second musical idea comprising five notes makes its appearance in bar 13, the beginning of a

[7] Manuscript Number 2668

new section marked *Moderato*, and continues to be restated in new transformations. A short rhapsodic episode develops from bar 59 onwards, and the piece concludes with a coda marked *Lento*, based on the five-note thematic idea.

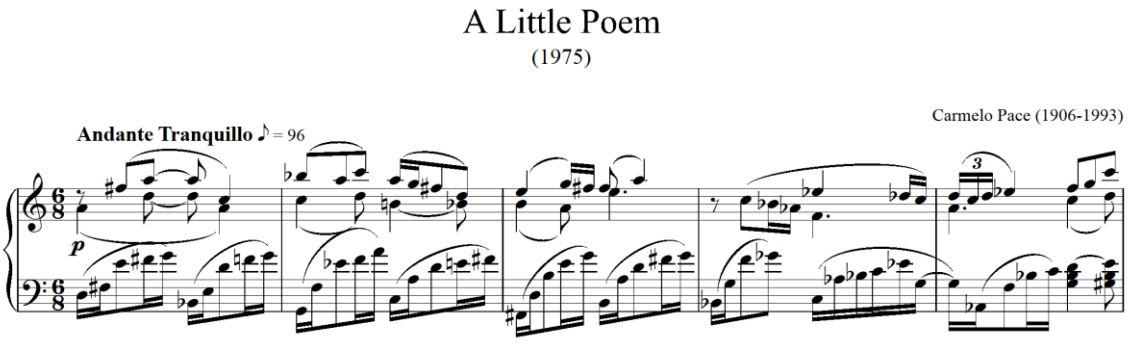

Figure 15: *A Little Poem* (1975), bars 1-5[8]

Cappriccio No. 2 (1977) is a five-minute through-composed work that makes the impression of being a free-flowing improvisation. It is structured in a not dissimilar manner to many movements in Pace's larger-scale post-tonal works, comprising a series of linked sections, most of which are not unified by shared musical material. The opening *Moderato* (shown in **Fig. 16**) presents the first thematic idea. A short bridge passage commencing at bar 17 leads to a second theme at bar 25, enunciated in chordal passages in the upper register, supported by arpeggiated figurations. A development section in *Comodo* pace (bar 42) employs contrapuntal textures. A lyrical third idea commences at bar 87, followed by a three-part fugato marked *Allegretto* starting at bar 138. At bar 189, the opening thematic idea reappears, transposed a major second lower (bar 189). This final *Moderato* section serves a coda and rises to a powerful climax featuring *marcato* double-octave and chordal passagework.

[8] Manuscript Number 2672

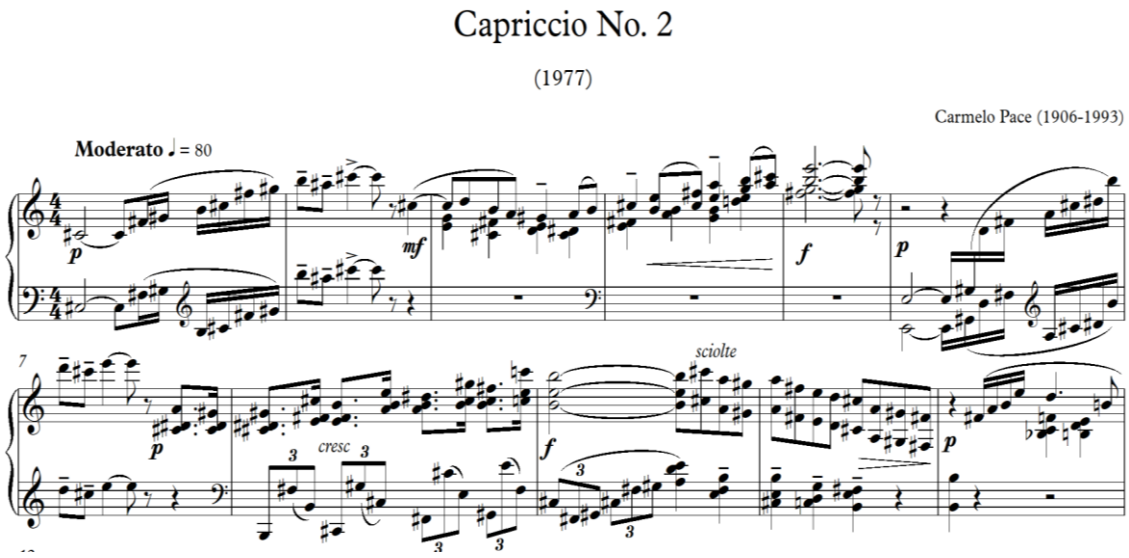

Figure 16: *Capriccio No. 2* (1977), bars 1-11[9]

5.3.2 Pace's piano duets and duos

Apart from writing a considerable amount of solo piano works, Pace composed two works for two pianos and one for piano duet, all couched in a post-tonal harmonic idiom. All three works make only modest technical demands on the performers, and were almost certainly conceived for gifted amateurs to perform at the Malta Cultural Institute concerts. Like the piano miniature, a considerable repertory of music for piano duet, and to a somewhat lesser extent, for two pianos, had grown during the Classical and Romantic eras, largely aimed at the market for domestic music-making. Mozart, Beethoven, Clementi, and Schubert contributed to this repertory, as did such notable composers as Brahms and Fauré later in the nineteenth century. The tradition of writing engaging piano duets for amateurs continued into the twentieth century with works such as Ravel's *Ma mère l'oye*, the Breton-inspired duets of Paul Ladmirault, and the eight suites for piano duet by Florent Schmitt, which ranged in difficulty from *Sur Cinq Notes*, Op. 34, with a primo part confined to the same five white notes throughout, to the more demanding *Reflects D'Allemagne*, Op. 28, which contained eight waltzes named after different cities in Germany, and *3 Rhapsodies*, Op. 53 for two pianos.[10] Essentially, Pace's piano duo

[9] **Manuscript Number 2673**
[10] Howard Ferguson, *Keyboard Duets: From the 16th to the 20th Century: for One and Two Pianos*, (England: Oxford University Press, 2005), 22.

and piano duet works represent a continuation of that tradition, and he did not write scores of a complexity comparable to later twentieth-century works for these media, such as Messiaen's *Visions de l'Amen* (1943)[11] or Ligeti's *Monument – Self Portrait – Movement* (1976), which 'attempted to make the music appear three-dimensional, like a hologram suspended in imaginary space, through the differentiation of dynamic planes.'[12]

Pace's *Rondo Scherzoso* for piano duo, which is of approximately six minutes duration, was composed in 1955 and premiered at the British Institute Valletta (Malta) on the 7 October 1955 by two professional Maltese pianists – Maryann and Nadya Kissaun. It is cast in the form of a conventional rondo – with three principal themes – presented in a lively detached character, ending with a short coda. The first principal theme commences from bar 1, in an *Allegro* pace, which leads to the first episodical passage at bar 88. The work recapitulates the first principal theme at bar 126 and continues towards the second episodical passage at bar 218. The third principal theme is presented at bar 300, and concludes with a Coda in bars 363-389**.,** The opening six-note motif illustrated in **Fig. 17** features frequently throughout the work, presented in the *primo* and *secondo parte*. The work is generally lively in character, quite simple and lyrical in nature, employing chordal, double-octave and arpeggiated passagework in both parts.

[11]Ibid.,
[12]Ibid: 23.

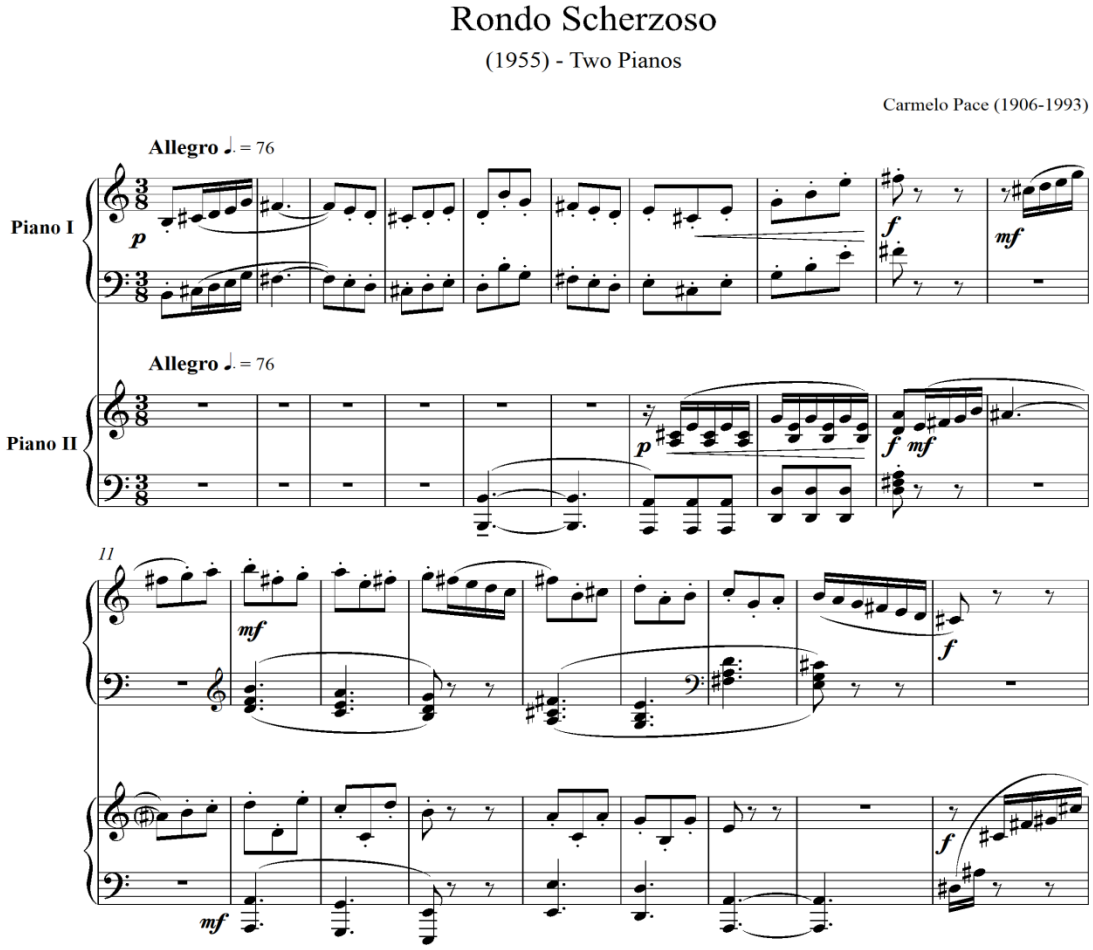

Figure 17: *Rondo Scherzoso* (1955), scored for two pianos, bars 1-19[13]

His second work for two pianos, *Toccata* (1964), the opening of which is shown in **Fig. 18,** is similar in style to the previous work. It is based on two thematic ideas which are elaborated in a developmental section and before concluding with a short coda. The first thematic material commences at bar 1 in an *Allegro con leggerezza* pace, where the *prima parte* serves as an accompaniment to the *seconda parte*. The work continues with flourishing scale-like passages in both parts, eventually leading to a short bridge section at bar 31. The appearance of the second thematic material (B) is presented at bar 45, in a *Poco meno mosso* pace which subsequently leads to a short developmental section from bar 63, in a subdued character, in double octaves and arpeggiated octave passages in both parts. The passage eventually leads to flourishing scale-like passages, mainly consisting of lyrical contours in the *seconda parte,* accompanied by arpeggiated passages in the *prima parte.* The work concludes on a short Coda from bars 103-130.

[13] Manuscript Number 2651

The piano duet entitled *Invenzione* (1983) (the opening of which is shown **Fig. 19**) was premiered at a Malta Cultural Institute Concert, held at the Hotel Phoenicia on the 24 January 1983, by Moira and Anthony Camilleri. It is slightly less vigorous in nature than the previous two piano duos. The five-minute through-composed work is structured on first subject (A) which appears from bar 1 in an *Allegro* pace, continues to lead towards the second subject (B) at bar 47, in a gracious character. The work progresses towards a *Meno mosso* pace and concludes in a Coda from bars 142-221.

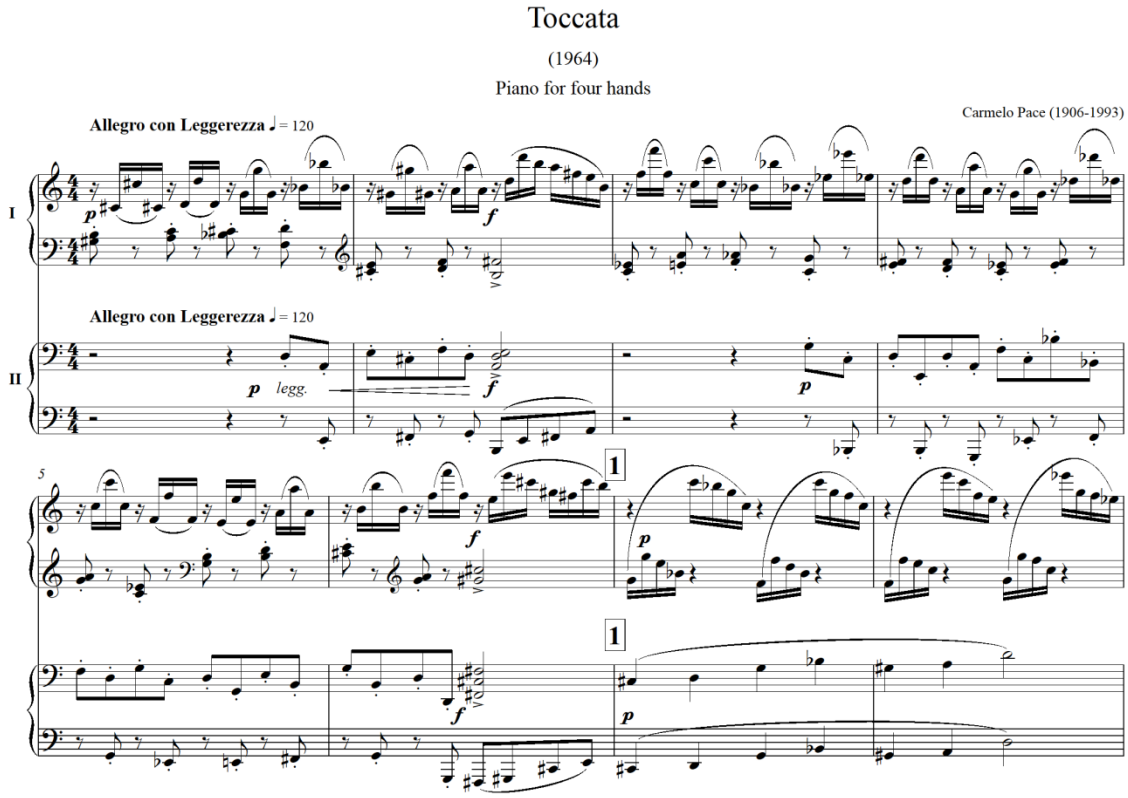

Figure 18: *Toccata* (1964), scored for piano duet, bars 1-8[14]

[14] Manuscript Number 2652

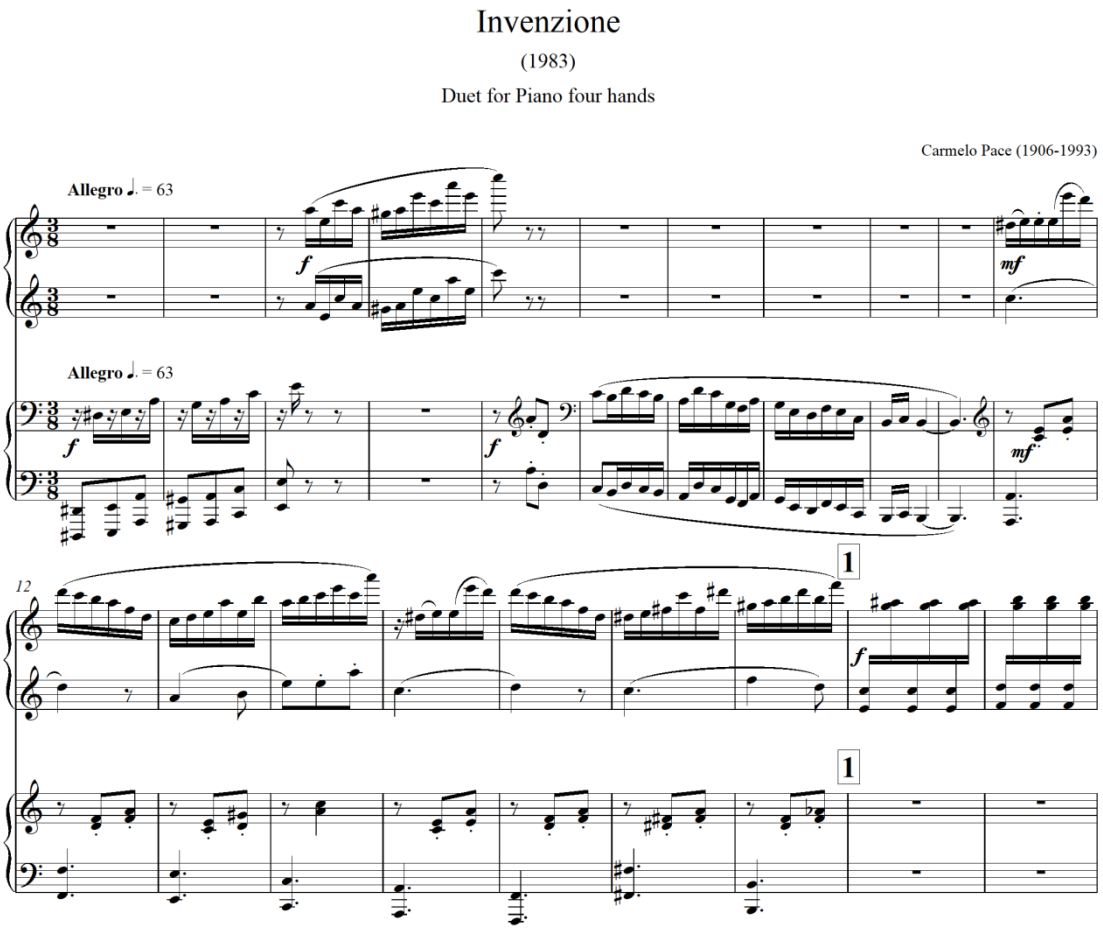

Figure 19: *Invenzione* (1983), scored for piano duet, bars 1-20[15]

5.4 Piano Sonata No. 2 (1973)

5.4.1. Introduction

This section of the chapter presents an in-depth analysis of Pace's *Piano Sonata No. 2*, focusing principally on its structural organisation and harmonic language. This work arguably represents Pace's most important contribution to the solo keyboard literature, and is his only piano sonata. Quite confusingly, the work that Pace designated Piano

[15] Manuscript Number 2653

Sonata No. 1 in A minor was actually composed for piano accordion in 1960.[16] Piano Sonata No. 2 was composed in 1973 and was first performed by the Maltese concert pianist Lina Zammit on Maltese Television on 19 May of that year, having been awarded First Prize in a chamber music competition organised by the Chamber Music Performing Rights Society.[17] The sonata was subsequently performed on Swedish Radio Stockholm, by Ulf Gertz on 7 March 1974. Unfortunately no documentation has survived which would reveal whether this work was commissioned by a particular performer, and neither have any contemporary reviews of these performances come to light.

Piano Sonata No. 2 warrants close examination in the context of the present research work for the following reasons. In the first place, the composition represents a particularly notable achievement, and undoubtedly deserves to be better known. Secondly, it is a highly significant work in a Maltese context, as it is the first major post-tonal keyboard work by a Maltese composer. Thirdly, it provides a representative example of the highly individual approaches to formal organisation that Pace adopted in much of his later music. Finally, the work furnishes good examples of Pace's distinctive harmonic language in his post-tonal works. In the analytical commentary on the score that follows, I propose to concentrate on the latter two questions in some detail, before proceeding to consider other aspects of the score such as the nature of Pace's keyboard writing.

5.4.2 Formal Organisation

Pace's Piano Sonata No. 2 is cast in one continuous movement lasting approximately thirteen minutes.[18] In this respect, it forms part of the tradition of the one-movement piano sonata of which the prototype was Liszt's B minor Sonata (1853) – a model which inspired a considerable number of single-movement sonatas by Skryabin, Medtner, Prokofiev, Berg and other notable composers. As documentary sources about Pace's life are so scant, one is not in a position to establish to what extent his concept may have been influenced by the sonatas of his predecessors or his contemporaries. In terms of approach,

[16] de Gabriele and Caffari, *Carmelo Pace, A Maltese Composer, Thematic, Annotated and Illustrated Catalogue of Works*, 214.
[17] Ibid: 134.
[18] This approximate timing is indicated in Pace's catalogue: 'Duration about 13 minutes. Score 25 pp'.

Piano Sonata No. 2 is consequently most analogous to the later Skryabin piano sonatas which comprise a series of linked sections that are contrasted in texture and tempo, and which are unified by means of shared musical material and harmonic connections of various kinds, such as the use of similar types of chordal structures. Typically for Pace, these connections are sometimes extremely subtle and elusive: the music unfold in a manner that gives the impression of a continuous improvisation, in the course of which the musical material undergoes continuous transformation and development.

The work falls into eight sections, as follows:

A. *Andante* (bars 1-18)
B. *Allegro* (bars 19-59)
C. *Allegro come prima* (bars 60-150)
D. *Lentamente* (bars 151-223)
E. *Allegretto scherzoso* (bars 224-360)
F. *Largo* (bars 361-373)
G. *Allegretto* (bars 374-407)
H. *Vivo* (bars 408-455)

In spite of the fact that sonata-form procedures are not used, in some respects, this plan has features that recall the Liszt B minor Sonata in its retention of the four-movement design of the keyboard sonata that was widely adopted after Beethoven. Taken together, B and C could be interpreted as a composite 'first movement' with a slow introduction in section A - clearly exemplified in **Table 1**, since sections B and C are in the same tempo and share musical material. This is followed by a 'slow movement' (D) and a 'scherzo-like section (E). Section F which is comparatively brief, could conceivably be construed as an introduction to a moderately fast 'finale' (G) which leads into a 'coda' (H).

Each of these sections will now be described in turn. The principal focus here will be to demonstrate how the musical material is treated within each section, and to elucidate the nature of the thematic and motivic connections between the sections. Subsequently, I will examine the nature of Pace's harmonic language as employed in this work.

Andante	**Themes and Motifs**
1-2	Theme A
6	Six-note motif – *b*
10-12 12-13	Recurrence of Theme A – transposed
14	Six-note motif - *b*

Table 1: Piano Sonata No. 2, *Andante*, bars 1-14

The opening section of the sonata, which is 18 bars long, is introductory in character – **Table 1**. Marked *Andante*, it presents two distinctive melodic shapes. The first thematic idea A and an important six-note motif *b* are shown in **Fig. 1.** These two distinctive melodic shapes recur continuously in later sections (sometimes in transformed guise).

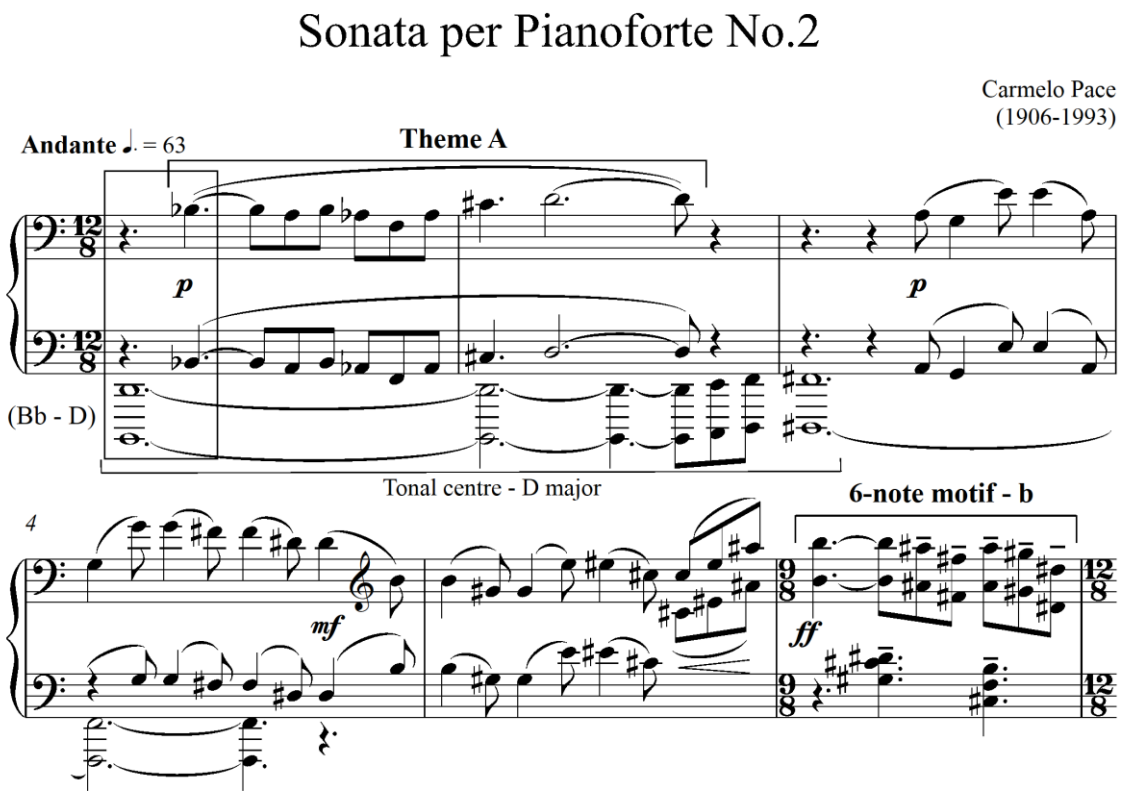

Figure 1: *Andante*, Theme A, and six-note motif - *b*, bars 1- 6[19]

[19] Manuscript Number 2669

Theme A, which encompasses bars 1-5, is enunciated in octaves in the lower register of the keyboard. Bars 3-5 present a consequent phrase which prominently features a major sixth – an interval which features heavily throughout the sonata. Although this opening is harmonically elusive, it arguably suggests a tonal centre of D minor/major (a sense reinforced by the prolonged D octave pedal in the bass, which rises to F-sharp) or possibly of B-flat major (with the D as a mediant pedal).

When the opening theme A is restated in bars 10-12 (**Fig. 2**), it is stated a compound perfect fifth higher than at its first appearance. It is also stated in canon at the fifth below against itself a beat later in the left hand. Subsequently, at bar 12, the theme is stated a major second lower, at which point a three-part contrapuntal texture develops. This idea is restated once more in to bar 13, and thereafter the six-note motif *b* is heard a perfect fifth lower in the right hand at bar 14 (**Fig. 3)**.

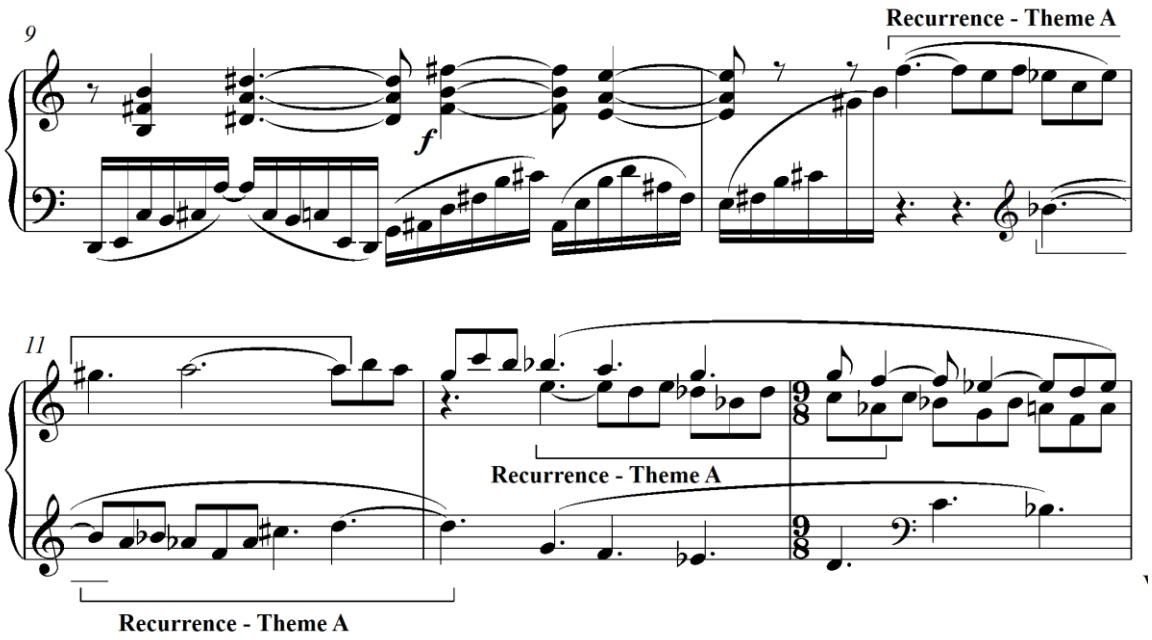

Figure 2: *Andante*, Recurrence of Theme A, bars 10-12

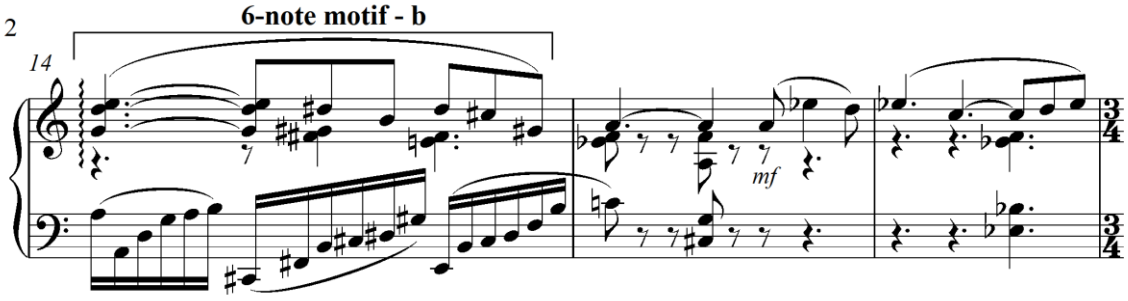

Figure 3: *Andante*, six-note motif- *b*, bar 14

Allegro	**Themes and Motifs**
19-20 19	Theme B Four-note motif – *c*
22	Four-note motif - *c*
36-38	Inverted four-note motif - c^1
47-48 49-50 53-54	Recurrence of Theme B Recurrence of Theme B Recurrence of Theme B
47-48 49-50 50-51 53-54	Four-note motif – c^2 Four-note motif – c^2 Four-note motif – c^3 Four-note motif – c^2

Table 2: Piano Sonata No. 2, *Allegro*, bars 19-54

After the opening section, Pace introduces the *Allegro* section which is 35 bars long – **Table 2**. This section contains two distinctive melodic contours: the second thematic idea B, and a four-note motif *c*, which is presented in varying rhythmic patterns. As shown in **Fig. 4**, the four-note motif which appears at bar 19 recurs motivically throughout the sonata. Both the four-note motif *c*, and the second thematic idea B appear at the end of the section in a transposed guise.

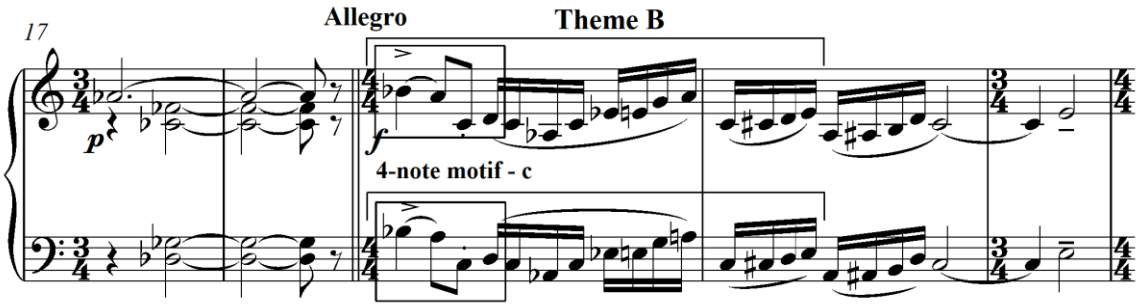

Figure 4: *Allegro*, Theme - B, and four-note motif – *c*, bars 19-20

As the *Allegro* section continues to develop melodically, both the four-note motif c^1 (see **Fig. 5**) and Theme B continue to be developed, being sounded in inversion and at various transpositions. The four-note motif c^1 is presented in an inverted form in which the last two quavers outline a descending major second. Theme B reappears in bars 47-48 (in the top voice), bars 49-50 (in the bass) and in bars 53-54 (in the middle voice), as shown in **Fig. 6**. In conjunction with a recurrence of theme B transposed a major second higher, modified variants of the four-note motif c^2 and c^3 appear in different rhythmic guises from bars 47-54, presented in both the upper and lower registers of the keyboard.

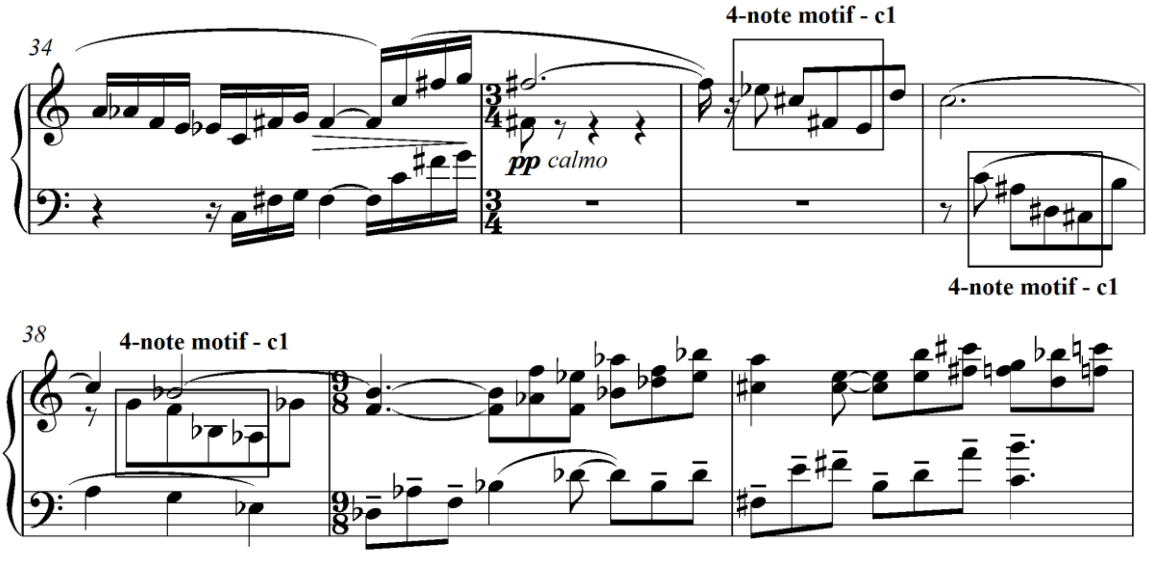

Figure 5: *Allegro*, four-note motif – c^1, bars 36-38

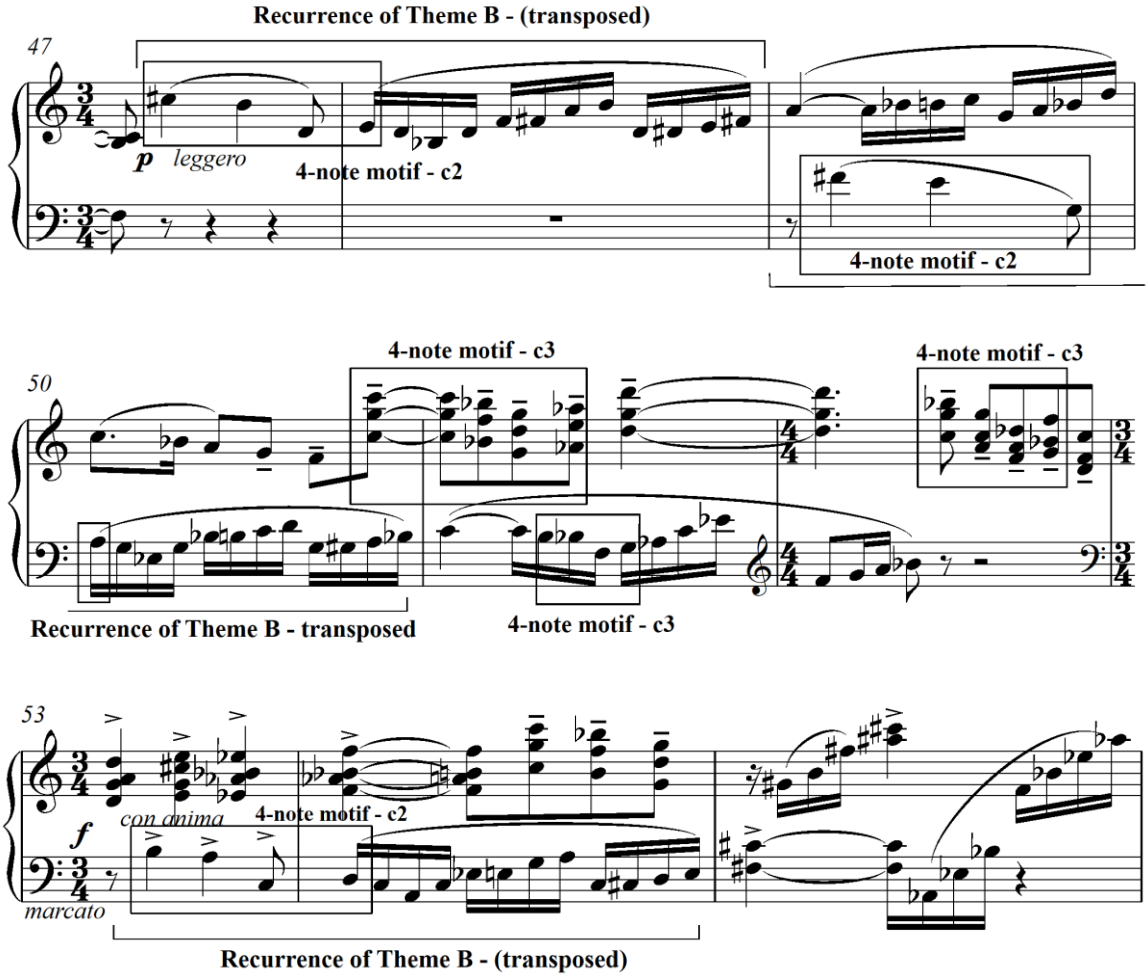

Figure 6: *Allegro*, Theme B (transposed), and four-note motif c^2 and c^3 (modified), bars 47-54

Allegro come prima	**Themes and Motifs**
60-62	Theme C
69 69-70 and 70-71	Four-note motif –c^4 Four-note motif –c^4
71-74	Five-note pattern - *d*
75-76	Recurrence of Theme A – diminished
86	Six-note motif –*b* - transposed
94 94	Part of Theme B Four-note motif –c^1
97	Six-note motif - *b*
106-109	Five-note pattern – *d* transposed
117 and 117-118 117 117-118 123-124	Four-note motif - *c* Extracted from Theme B - modified Extracted from Theme B – reversed Recurrence of Theme A - transposed

Table 3: Piano Sonata No. 2, *Allegro come prima*, bars 60-124

The third section *Allegro come prima* comprises 90 bars, and features recurrences of themes and motifs already heard in the first and second sections of the sonata (see **Table 3)**. At the opening of this section, Theme C appears in bars 60-62, a turbulent semiquaver idea that rises and falls through two octaves (**Fig. 7)**. Subsequently, as shown in **Fig. 8**, a four-note motif c^4 assumes prominence at bar 69, followed by c^5 at bars 69-71, both also heard in inversion. Another motif comprising a five-note pattern, *d*, emerges in bars 71-72. In this passage, Pace also incorporates a motivic fragment taken from theme B.

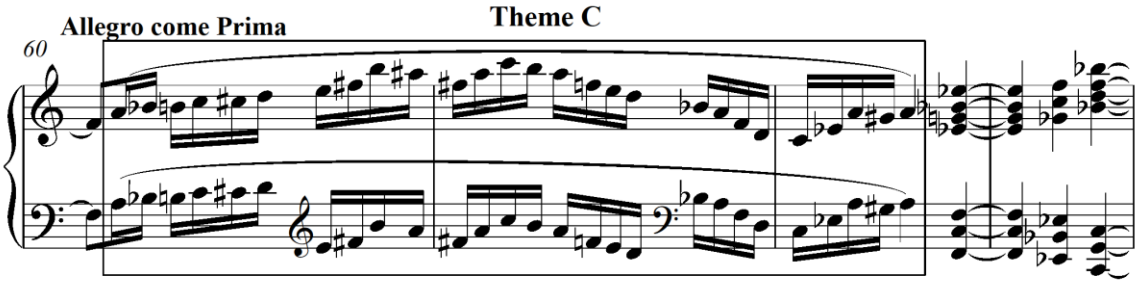

Figure 7: *Allegro come prima*, Theme C, bars 60-63

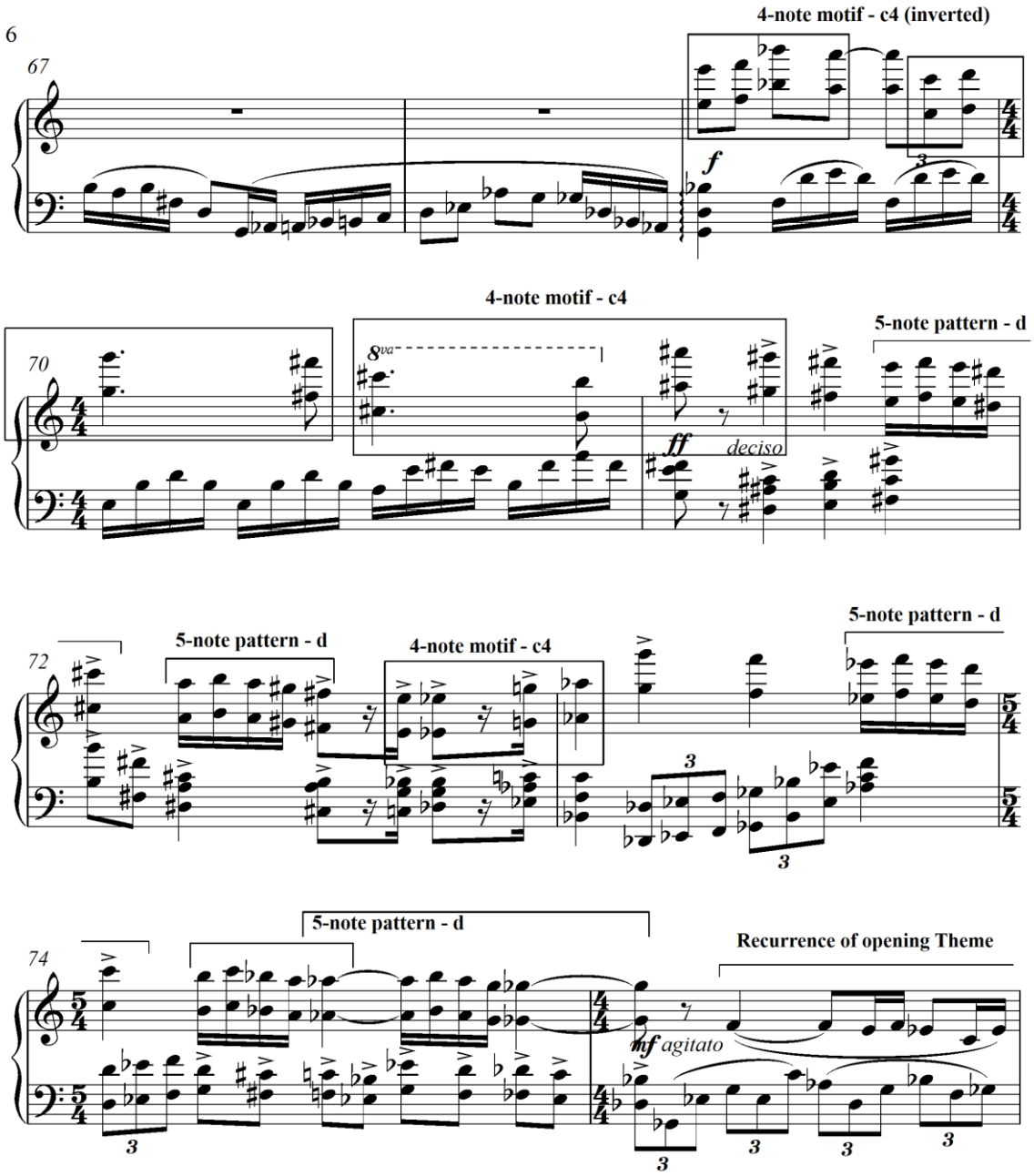

Figure 8: ***Allegro come prima*****, four-note motif** ***c*** ^{4} **and five-note motif** ***d*****, bars 69-75**

At bars 75-76, the sonata's opening theme A recurs in a new rhythmic variant (see **Fig. 9)**. This theme is developed melodically in bars 76-77, and transposed an augmented fifth higher at bars 77-78 where it is heard in chordal progressions from bars 77-79. The music comes to rest on a triad of B-flat minor in bar 80 that lasts a dotted minim, but there is no sense that this is to be heard as a point of tonal reference. The second phrase of theme A is accompanied by running lines in triplet quavers in the left hand.

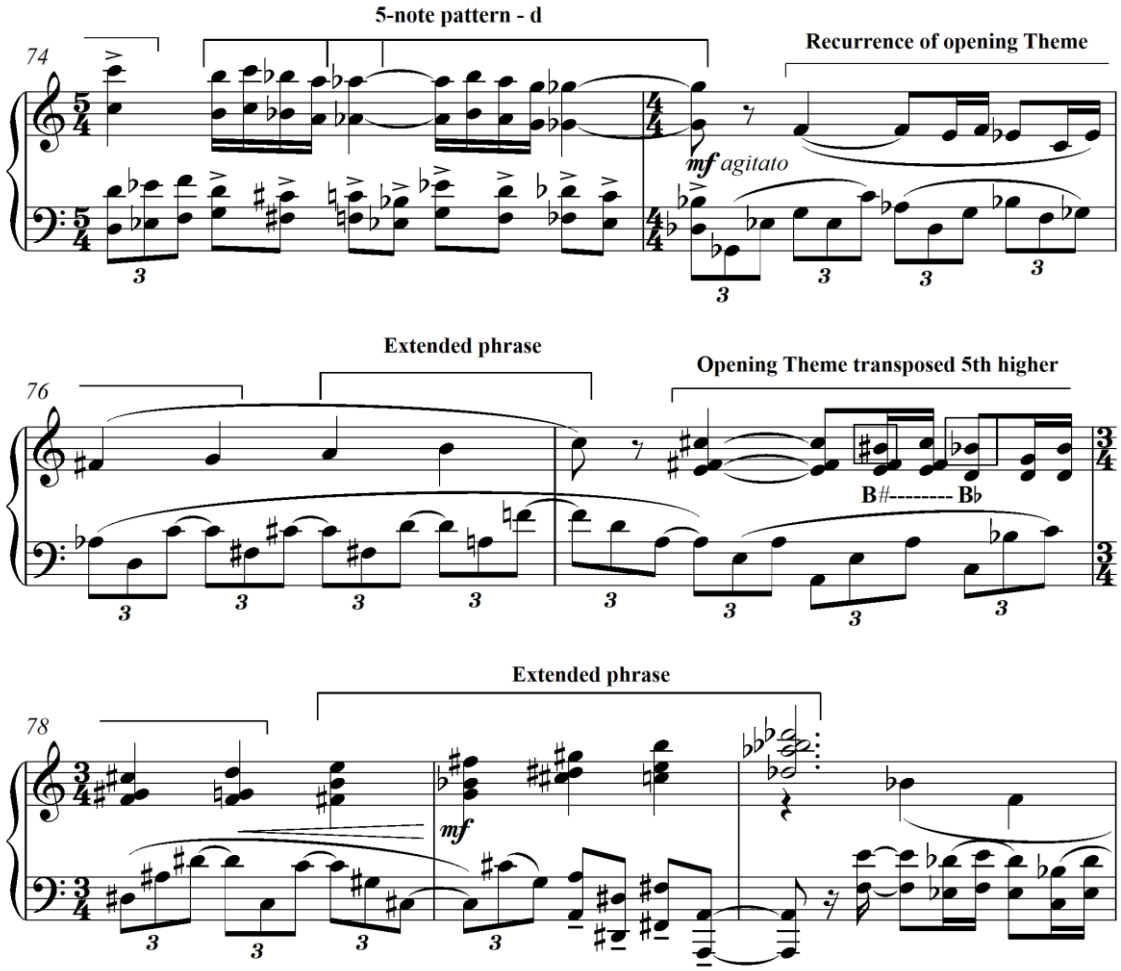

Figure 9: ***Allegro come prima,*** **recurrence of the Sonata's opening theme, bars 75-76**

In bar 77, the melodic contour of the transposed and curtailed version of the opening material features intensified chromatic movement deriving from the alternation of the pitches B-sharp and B-flat, as illustrated in **Fig. 10**. Pace demonstrates the top melodic line in a minor and augmented second intervallic passage – C-sharp, B-sharp, C-sharp and B-flat at bar 77, and is later extended in chordal progressions, where the extended part is emphasised by the first tetrachord of E major between the last chord of bar 78 and bar 79, presented in the top notes of the chord – E, F-sharp, G-sharp and B.

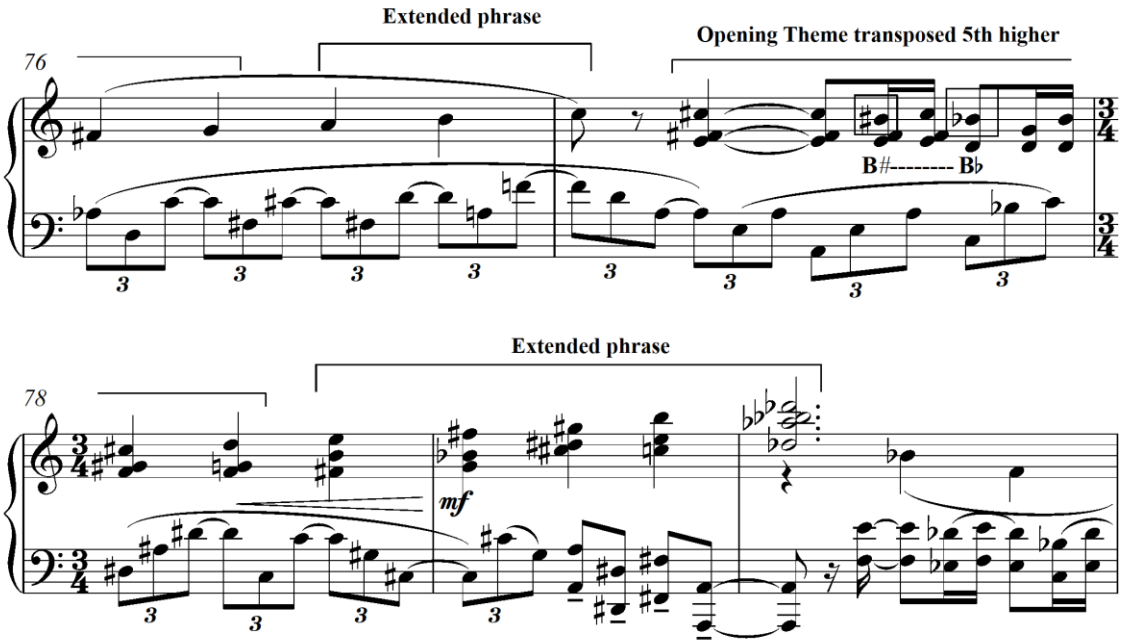

Figure 10: ***Allegro come prima*****, a transition of two notes – B-sharp and B-flat, bar 77**

The six-note motif *b* reappears in bar 86, as illustrated in **Fig. 11**. After a succession of lyrical contrapuntal passages in bars 80-86, the motif is sounded in a soft, tranquil mood in the bass, marked *mosso e tranquillo*. The slow opening motivic pattern prompts a culmination of flowing quaver passages in both hands. As the passage progresses in flourishing arpeggiated passages between bars 88-94, a short segment taken from the first half of Theme B appears at bar 94, as shown in **Fig. 12**. Within the same bar, Pace incorporates the four-note motif c^1. Subsequently, at bar 97, the six-note motif *b* is reintroduced in the left hand, supported by a short trill in the right.

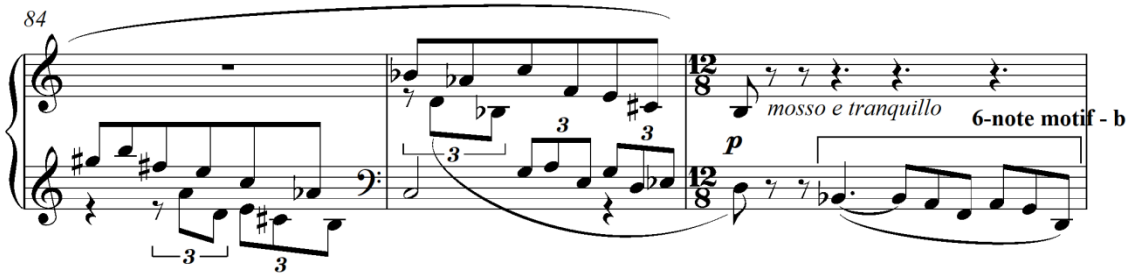

Figure 11: ***Allegro come prima*****, six-note motif –** ***b*****, bar 86**

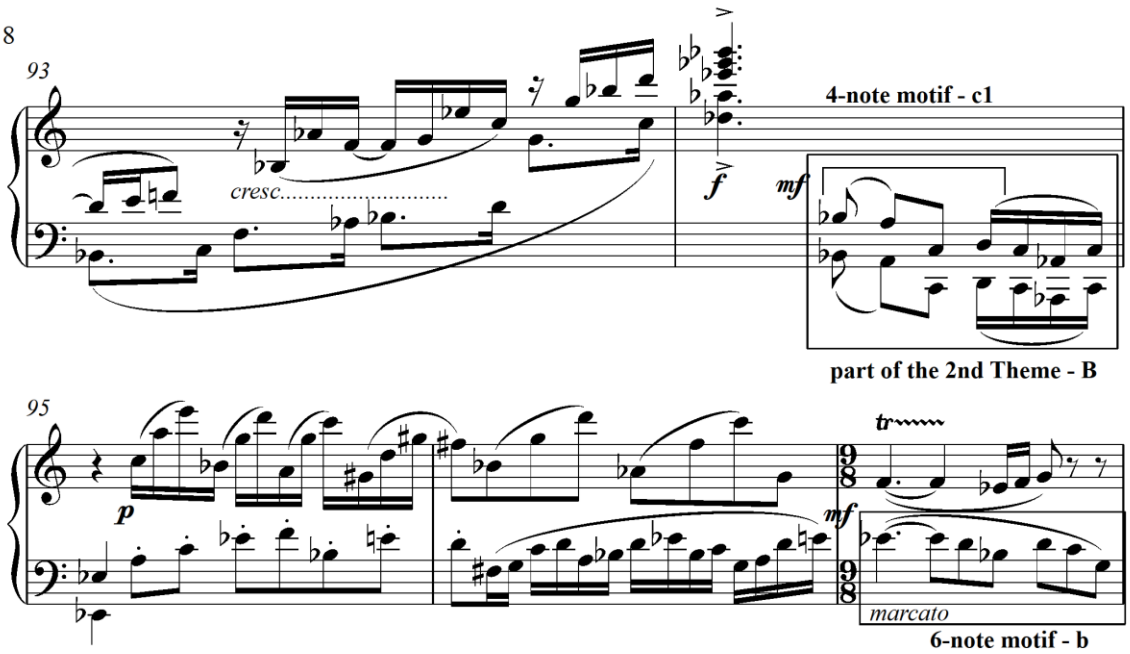

Figure 12: ***Allegro come prima*****, segment taken from Theme B, and six-note motif –** ***b*****, bars 94 and 97**

After the appearance of Theme B in fragmentary form, the five-note pattern *d* recurs in bars 106-109 (see **Fig. 13)**. This section of the Sonata presents a transposed version of material previously heard in bars 71-74. Further on, in bars 117-118, Pace again introduces two-part contrapuntal textures which are shown in **Fig. 14**: a rhythmically modified form of Theme B in retrograde is heard in bars 117-118 in the bass.

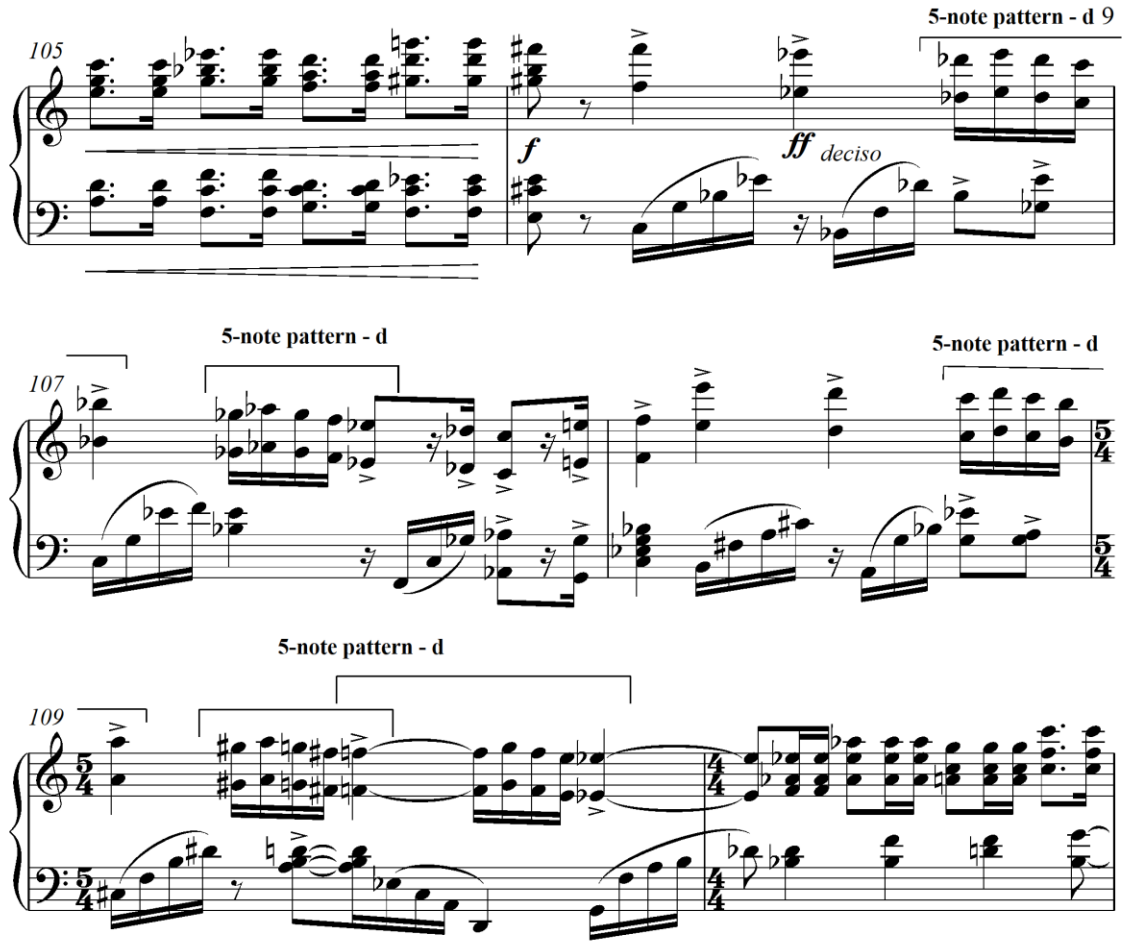

Figure 13: ***Allegro come prima*****, recurrence of the five-note pattern -** ***d*****, bars 106-109**

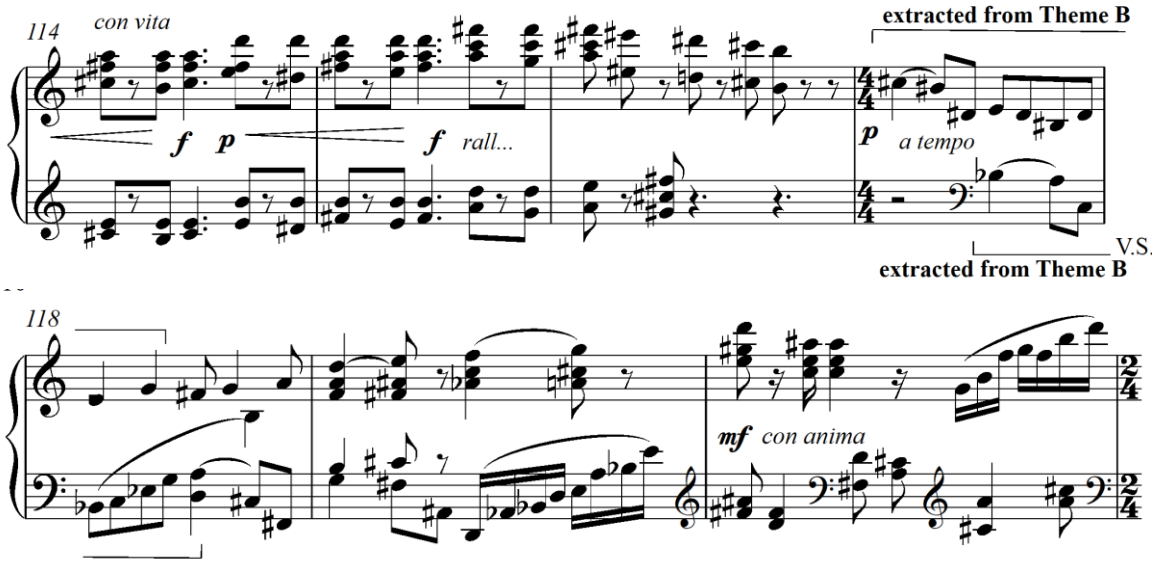

Figure 14: ***Allegro come prima*****, extracted from Theme B, bars 117-118**

Theme A, as shown in **Fig. 15** reappears in transposition in the upper voice in bars 123-124, supported by quaver arpeggiated patterns in the lower register. The section continues to develop both rhythmically and melodically until bar 150 before the *Lentamente* section.

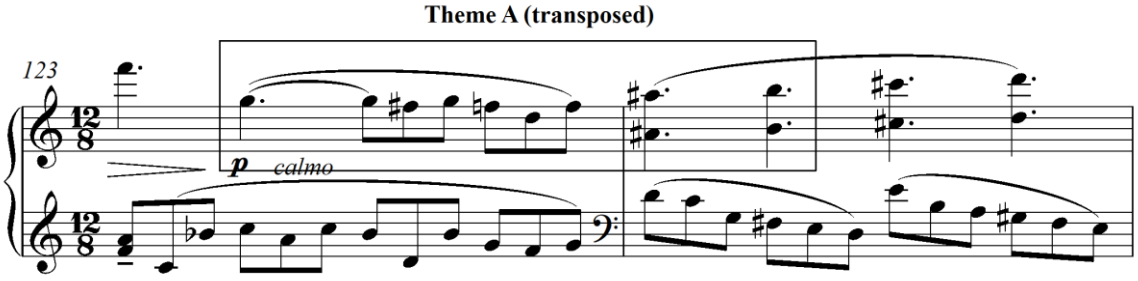

Figure 15: *Allegro come prima*, transposed opening of Theme A, bars 123-124

Lentamente	**Themes and Motifs**
155-157	Theme A - augmented
189-192 197-201	Theme D Recurrence of Theme D
209-211	Theme A - augmented

Table 4: Piano Sonata No. 2, *Lentamente*, bars 155-211

The *Lentamente* section is the Sonata's 'slow movement', and lasts 72 bars. Its formal design is shown in **Table 4**. The previously heard thematic ideas continue to recur, but in less obvious guises. The opening theme A reappears in bars 155-157, but in rhythmic augmentation, as shown in **Fig. 16**. Theme A and the consequent phrase are accompanied by chordal passages in the lower register.

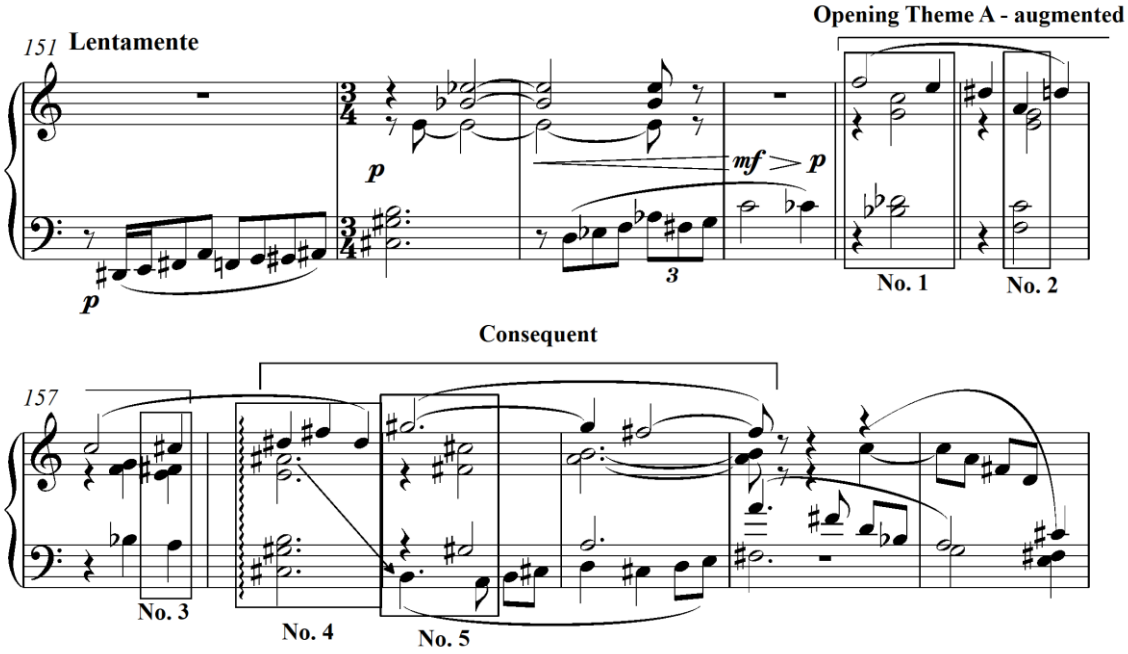

Figure 16: ***Lentamente*****, Theme A (augmented), bars 155-157**

After the reappearance of Theme A and the development of material between bars 162 and 188, Pace introduces Theme D in bars 189-192 in the right hand, presented as a three-part contrapuntal texture. Theme D is later restated a major third lower in bars 197-201 – (see **Fig. 17**). Pace continues to elaborate the themes in subsequent appearances in the sonata, such as the reappearance of Theme A (**Fig. 18**.), now heard in augmentation (bars 209-211), and transposed a major second higher than the restated version that was heard in bars 155-157. Both of the antecedent phrases are extended by a consequent phrase in both themes are accompanied by dense quaver and semiquaver passagework. As both themes are based on the same contours, Pace slightly alters the neighbour note A-sharp in bar 214 in the soprano part. The note A-sharp is extended to G-sharp in the next bar and resolves a major second lower, coming to rest on a C-sharp minor seventh chord.

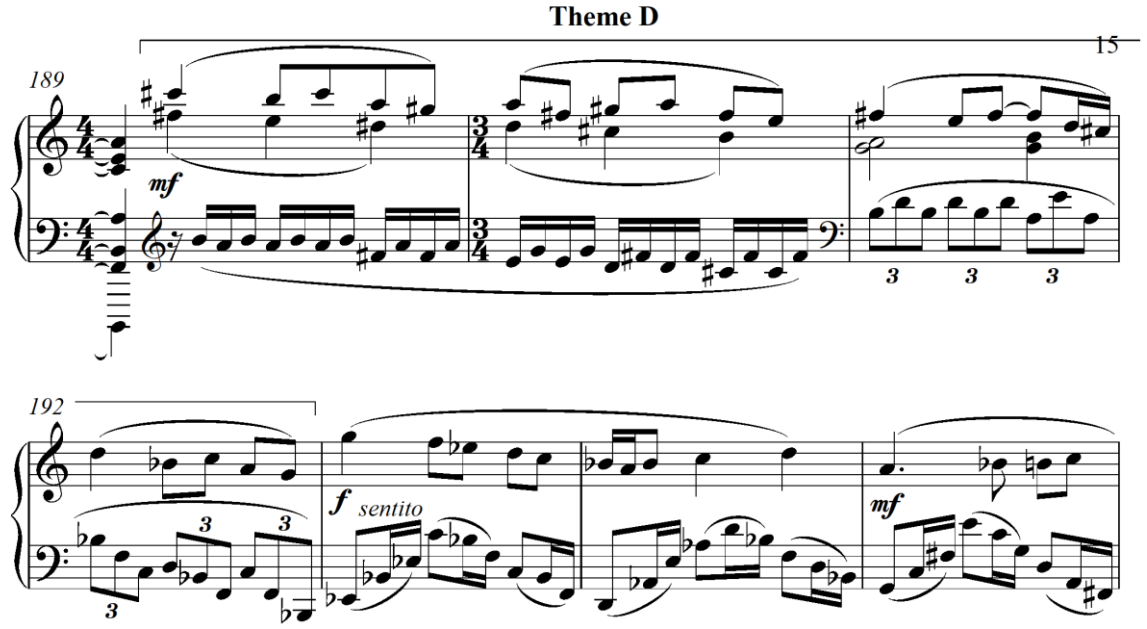

Figure 17: *Lentamente*, Theme D, bars 189-192

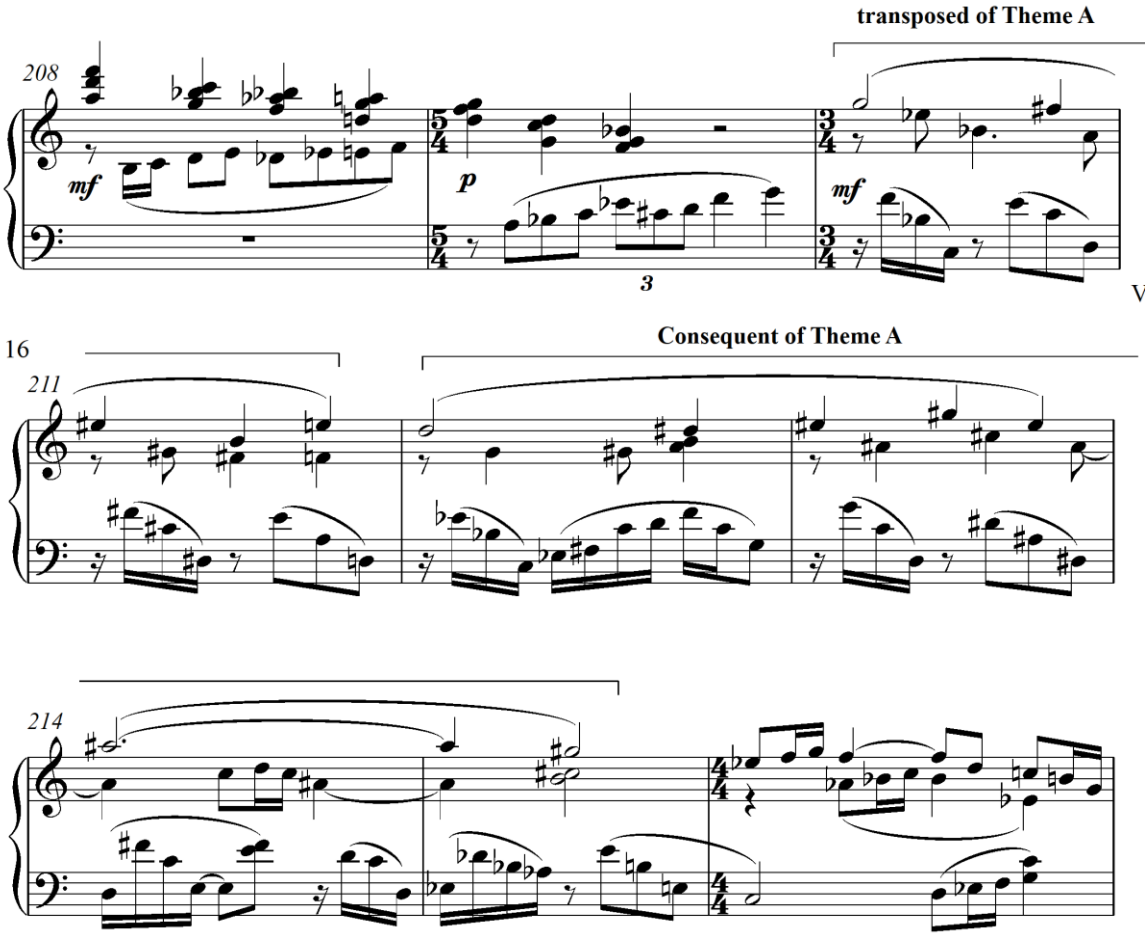

Figure 18: *Lentamente*, Theme A (transposed) in augmented form, bars 210-211

Allegretto scherzoso	**Themes and Motifs**
224 and 228	Four-note motif – c^5
278-283	Theme E
303-308	Theme F
335-340	Theme E - transposed

Table 5: *Allegretto scherzoso*, bars 224-360

The *Allegretto scherzoso* section, which is 136 bars long, also features recurrences of previously heard material, adapted in character to suit the mood of the section (see **Table 5)**. As shown in **Fig. 19**, the four-note motif c^5 reappears in bars 225 and 229; however, its intervallic pattern and rhythmic structure differ from those of the original motif heard at the beginning of the sonata. As the section continues to develop the same motif in this guise, in four consecutive statements in semiquavers, a new theme, E, appears in bars 278-283 (**Fig. 20)**. Theme E is developed in a bravura semiquaver octave passage, maintaining the same rhythmic structure. In the *A tempo* section, Theme F (see **Fig. 21**) is stated in bars 303-308 in the right hand and is subsequently reiterated in the bass register at bars 335-340, accompanied by semiquaver chordal passages in the upper register of the keyboard (**Fig. 22**).

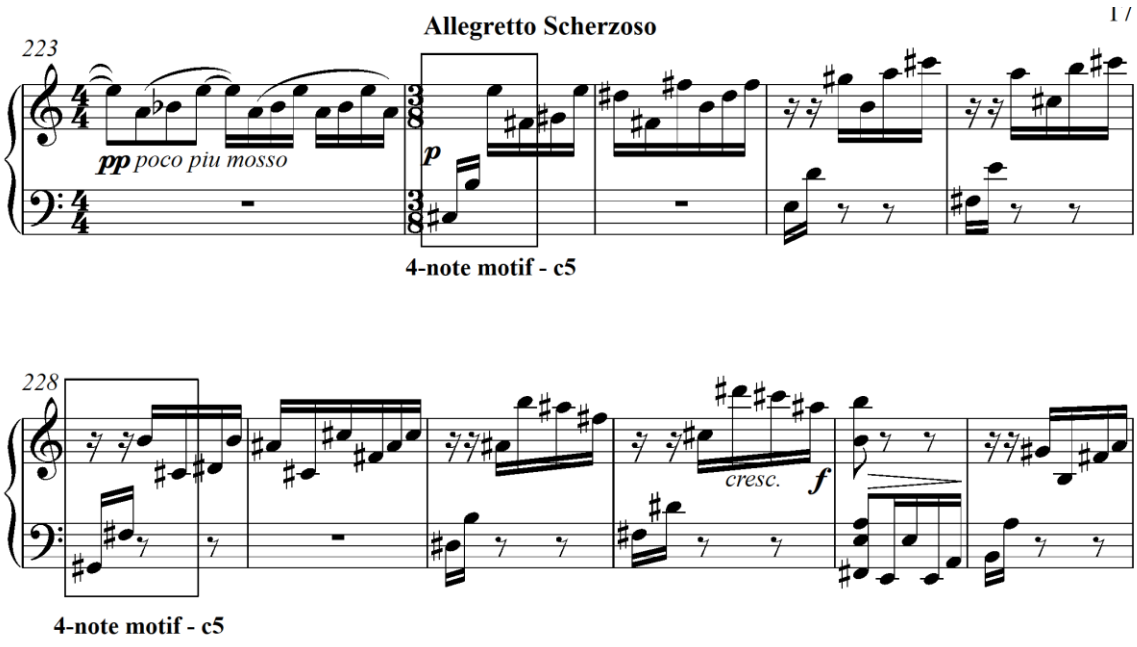

Figure 19: *Allegretto scherzoso*, four-note motif – c^5, bars 224 and 228

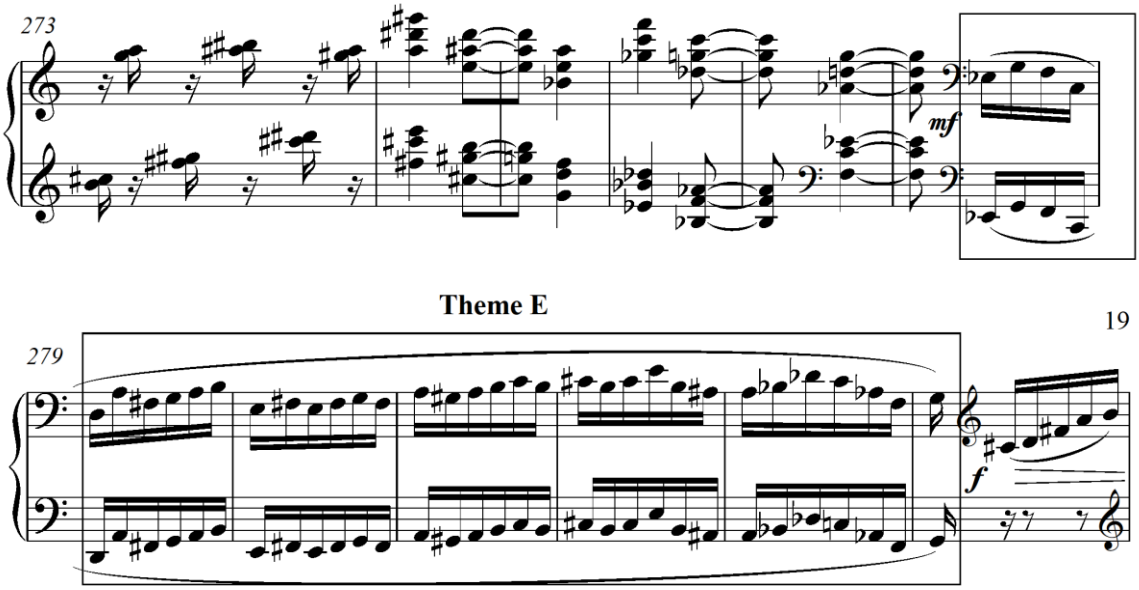

Figure 20: *Allegretto scherzoso*, Theme E, bars 278-284

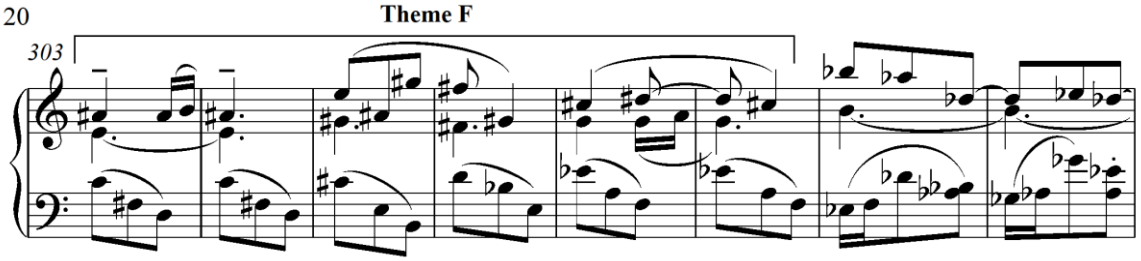

Figure 21: *Allegretto scherzoso*, Theme F, bars 303-308

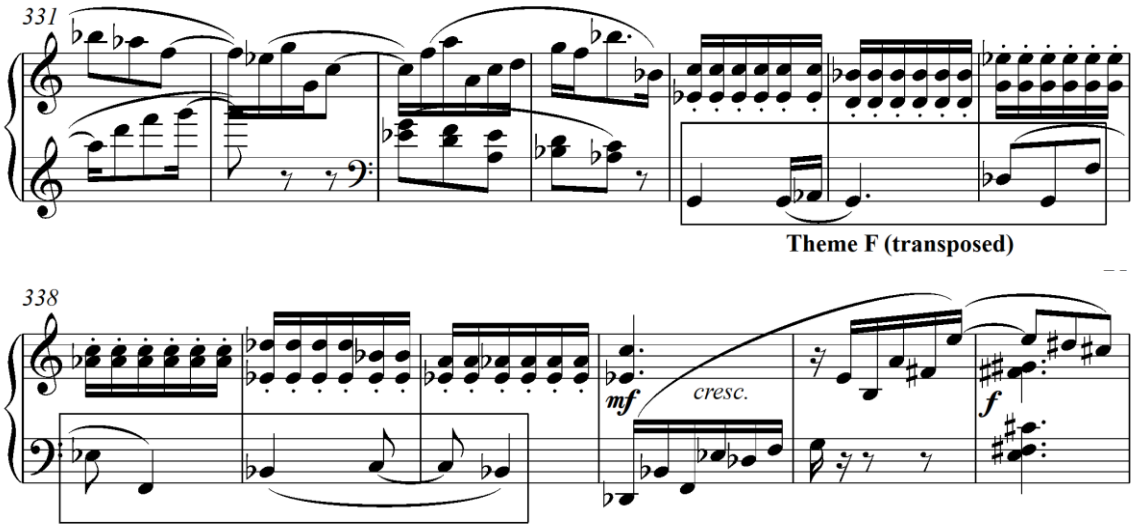

Figure 22: *Allegretto scherzoso*, Theme F (transposed), bars 335-340

Largo	**Themes and Motifs**
361-362 364-365	Theme A – transposed Theme A - transposed

Table 6: *Largo*, bars 361-365

The ensuing *Largo* section, which at 12 bars in length is the Sonata's briefest section, presents only one distinctive melodic idea: the opening Theme A (see **Table 6)**. As shown in **Fig. 23**, the two phrases constitute the recurrence of the opening theme at bars 361-362 and 364-365, although the harmonic support for both phrases is different. Both phrases are extended to a consequent phrase, and thus constitute a 'period' of a four-bar phrase. After eight bars of spare contrapuntal textures, the subsequent *Allegretto* section commences.

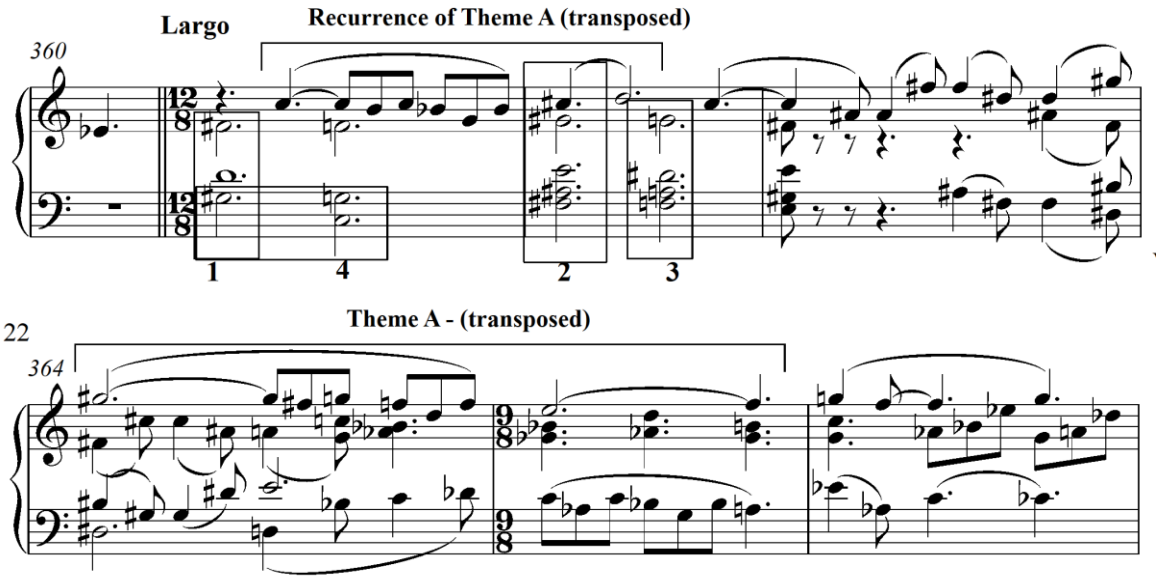

Figure 23: *Largo*, recurrence of opening Theme A transposed, bars 361-362 and 364-365

Allegretto	**Themes and Motifs**
374-380	Recurrence of Theme E

Table 7: *Allegretto*, bars 374-380

The *Allegretto* section is 33 bars long (see **Table 7)**. It presents a restatement of theme E at bars 374-380 (as shown in **Fig. 24)**, transposed a perfect fourth lower than when the previous material was presented in the *Allegretto scherzoso* section. In bars 382-407, the section continues to elaborate rhythmic semiquaver passagework presented earlier in the *Allegretto scherzoso* section.

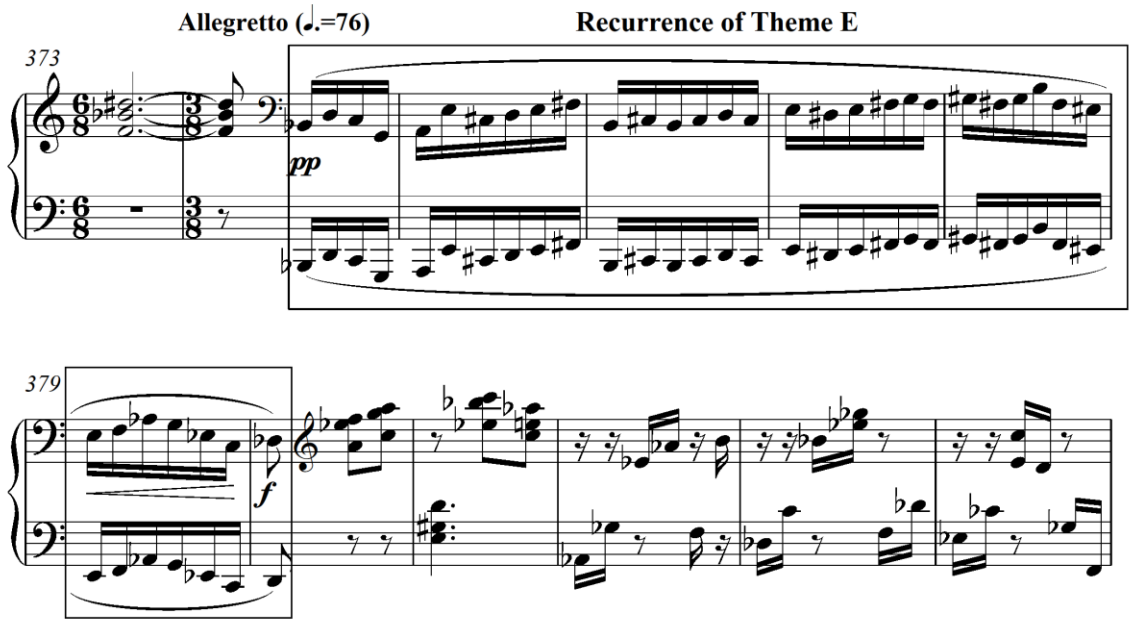

Figure 24: *Allegretto* section, recurrence of Theme E, bars 374-379

Bars - *Vivo*	**Motifs**
408-410	Four-note motif – c^6
449	Four-note motif –*c*

Table 8: *Vivo*, bars 408-449

The *Vivo* section which serves as the Coda of the Sonata lasts 47 bars (its structure is detailed in **Table 8)**. The section treats the four-note motif *c* in a modified version, as shown in **Fig. 25**. The motif appears in the upper register in chordal passages, supported by tremolo figurations in the bass. A recurrence of the same motif appears almost at the very end of the sonata at bar 450 (**Fig. 26**).

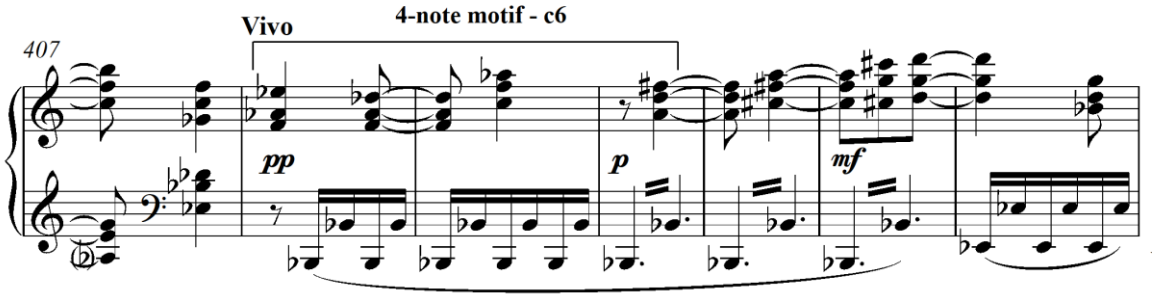

Figure 25: *Vivo*, four-note motif – c^6, bars 408-410

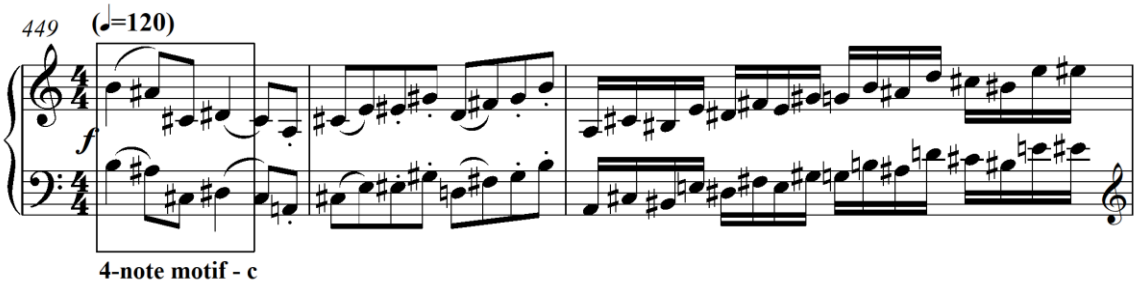

Figure 26: *Vivo*, recurrence of the four-note motif – *c*, bar 449

As will be clear from the foregoing discussion, throughout the Sonata Pace utilises thematic recurrences and motivic cross-references as a means of achieving coherence. The thematic recurrences serve to articulate smaller formal designs within each section of the work, while the motivic references strengthen the overall structural design of the entire sonata. As the work comprises a series of linked sections, the sonata is unified by these cyclical relationships, and in particular, the employment of transformed thematic materials derived from the opening theme, and by constituent motifs of thematic ideas. Pace's piano sonata thus maintains its structural cohesion through an overarching musical argument based on thematic transformation, as shown in **Figs. 27-52**.

Transformed Thematic Idea based on Theme A

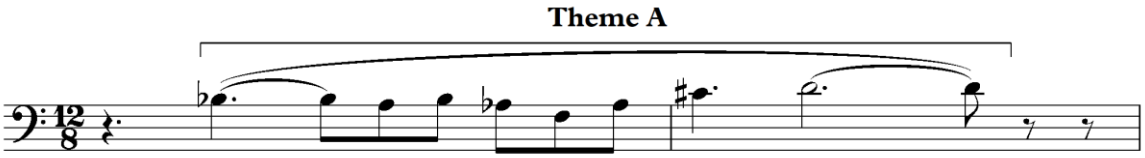

Figure 27: ***Andante,*** **Theme A, bars 1-2**

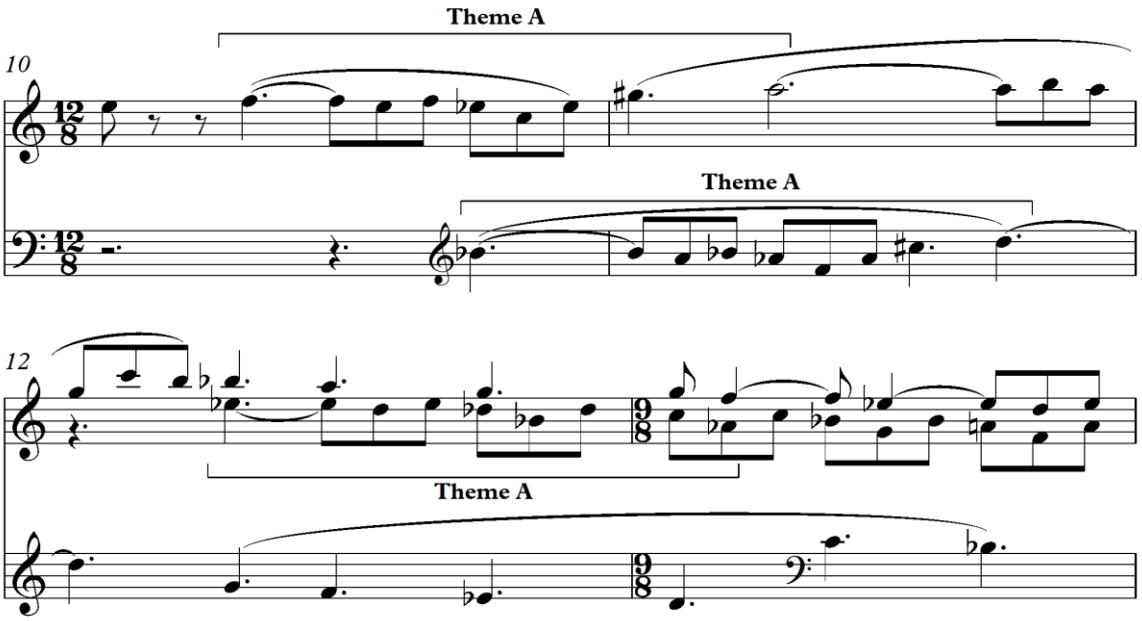

Figure 28: ***Andante,*** **recurrence of Theme A, bars 10-12**

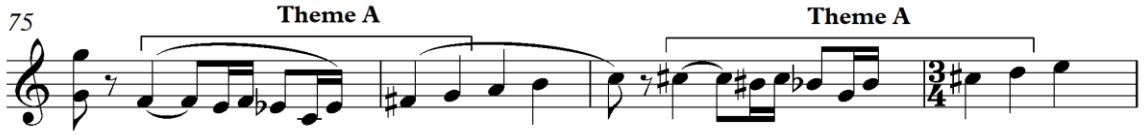

Figure 29: ***Allegro come prima,*** **Theme A, bars 75-76**

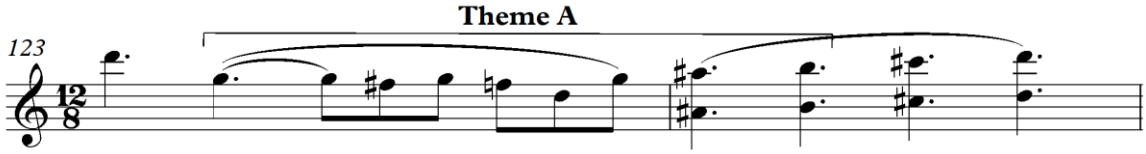

Figure 30: ***Allegro come prima,*** **recurrence of Theme A, bars 123-124**

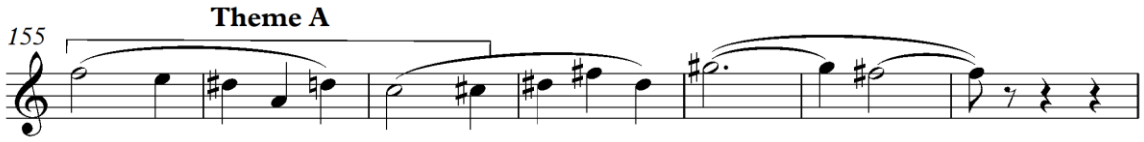

Figure 31: ***Lentamente,*** **Theme A – augmented, bars 155-156**

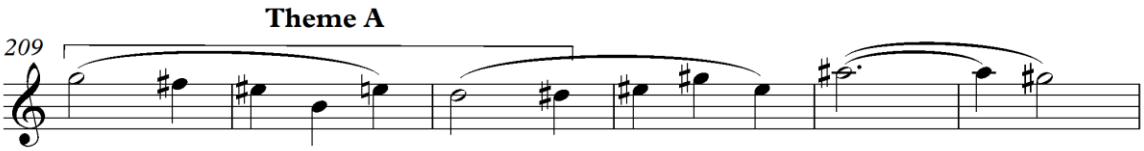

Figure 32: ***Lentamente,*** **Theme A – augmented, bars 209-211**

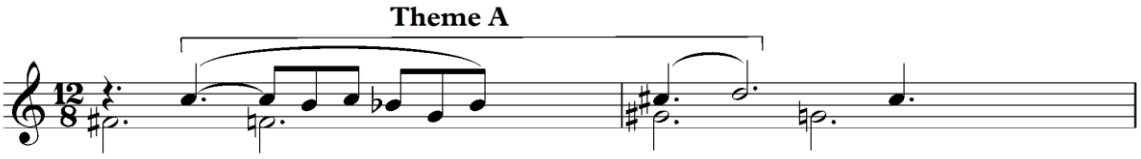

Figure 33: ***Largo,*** **recurrence of Theme A, bars 361-362**

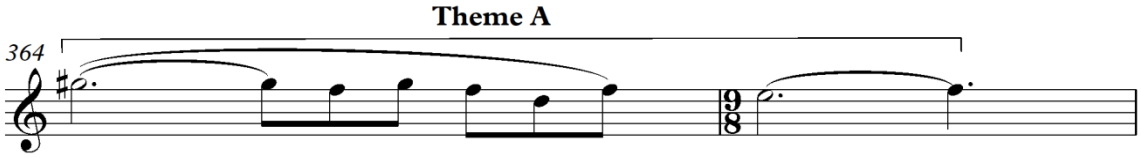

Figure 34: ***Largo,*** **recurrence of Theme A, bars 364-365**

Transformed thematic idea based on Theme B

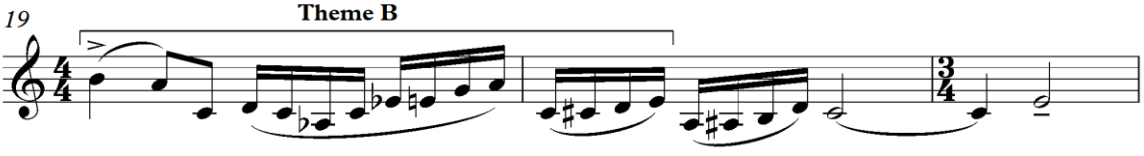

Figure 35: ***Allegro,*** **Theme B, bars 19-20**

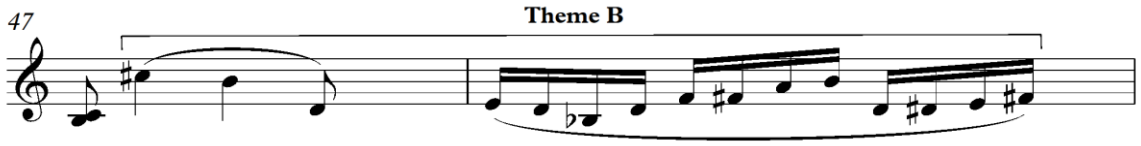

Figure 36: ***Allegro,*** **Theme B, bars 47-54**

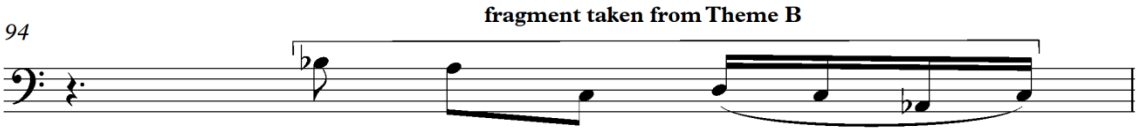

Figure 37: ***Allegro come prima,*** **fragment derived from Theme B, bar 94**

Six-note motif – *b*

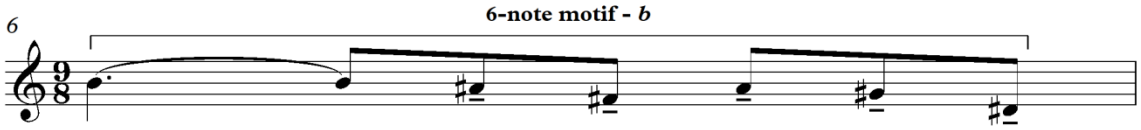

Figure 38: ***Andante,*** **six-note motif –** ***b*****, bar 6**

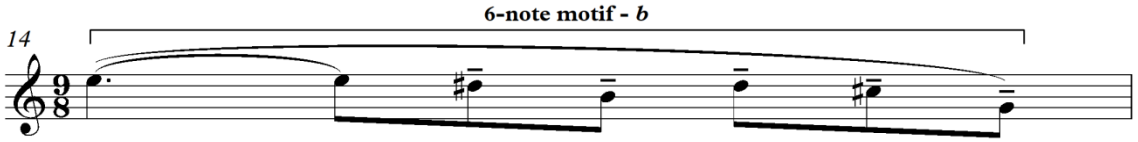

Figure 39: ***Andante, s*****ix-note motif –** ***b*****, bar 14**

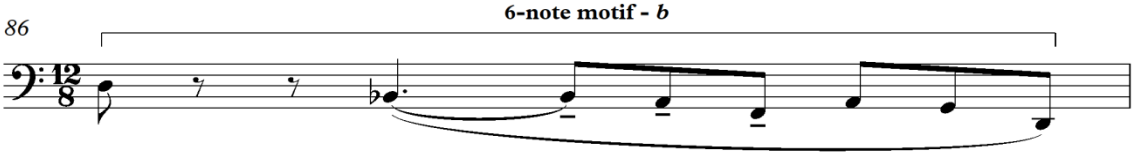

Figure 40: ***Allegro come prima,*** **six-note motif –** ***b*****, bar 86**

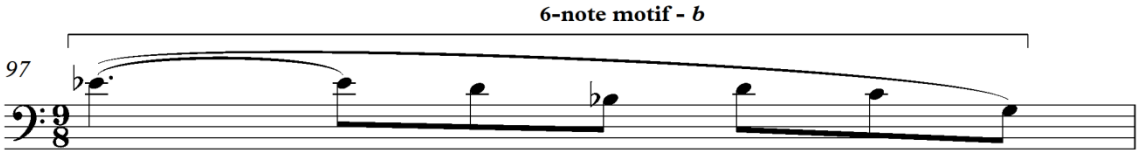

Figure 41: ***Allegro come prima,*** **six-note motif –** ***b,*** **bar 97**

Four-note motif – *c, c[1], c[2], c[3], c[4], c[5]*

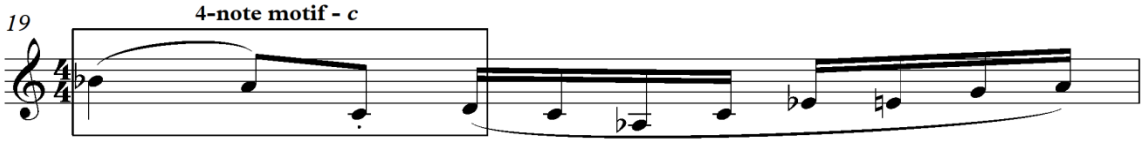

Figure 42: ***Allegro,*** **four-note motif –** ***c,*** **bar 19**

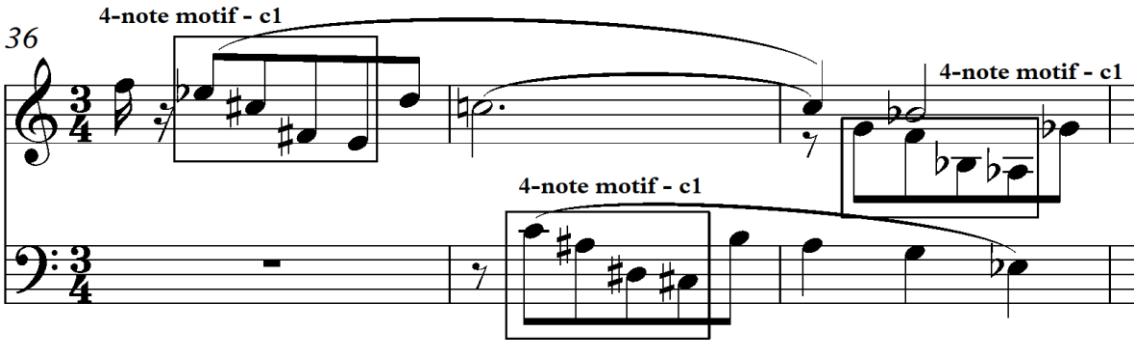

Figure 43: ***Allegro,*** **four-note motif –** ***c[1]*** **(inverted), bars 36-38**

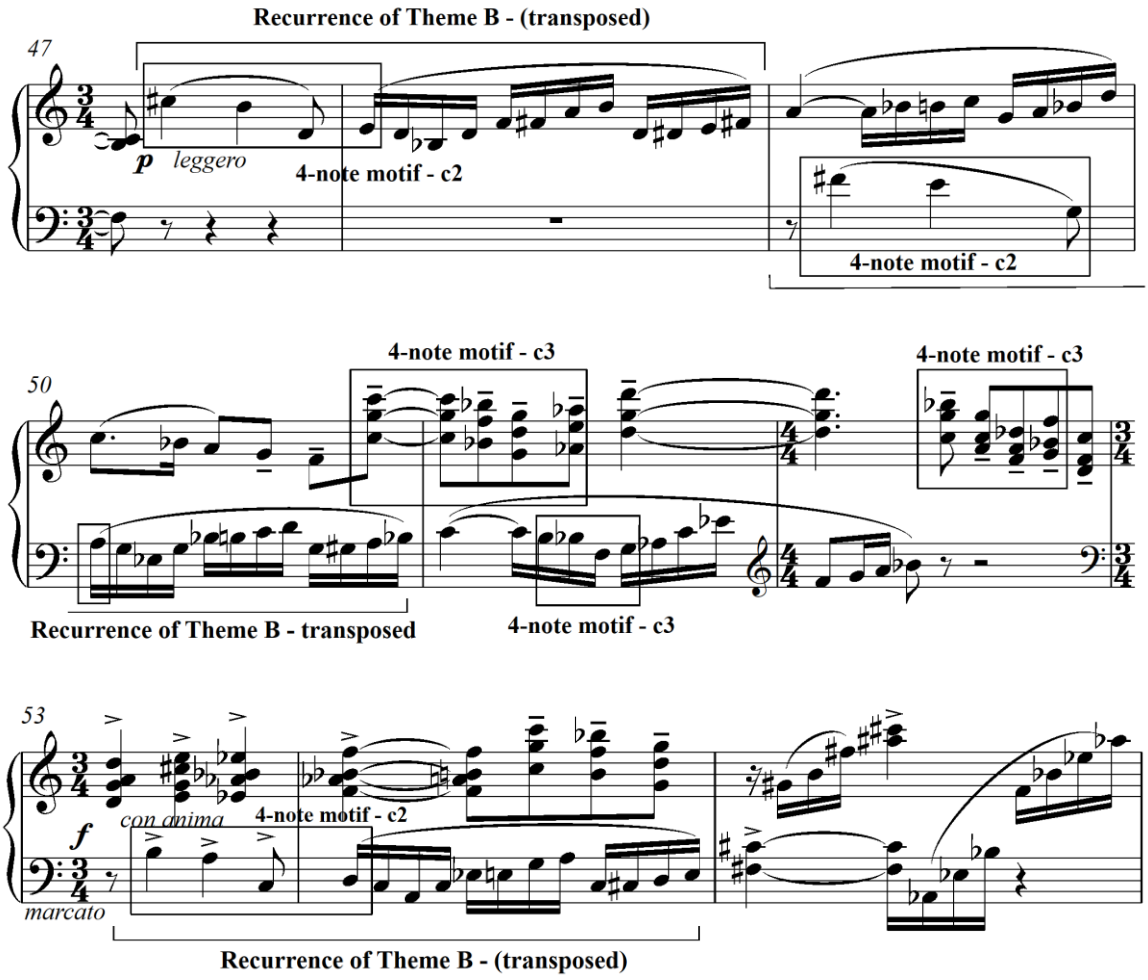

Figure 44: ***Allegro,*** **four-note motif –** c^2 ***and*** c^3**, bars 47-54**

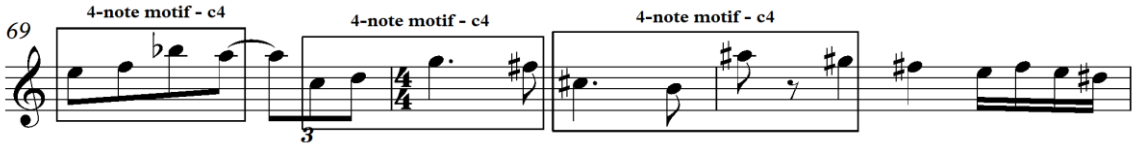

Figure 45: ***Allegro come prima,*** **four-note motif –** c^4**, bars 69-71**

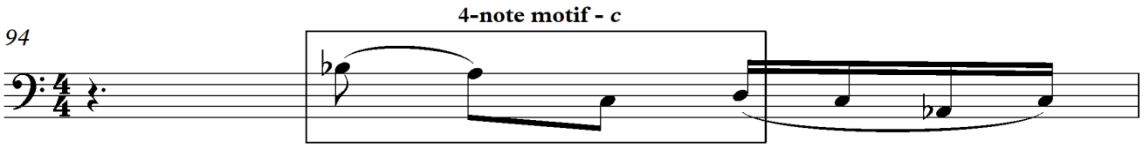

Figure 46: ***Allegro come prima,*** **four-note motif –** ***c*****, bar 94**

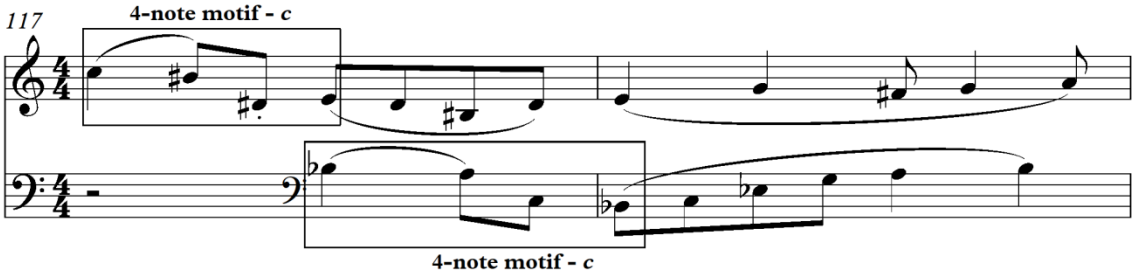

Figure 47: ***Allegro come prima,*** **four-note motif –** ***c,*** **bars 117-118**

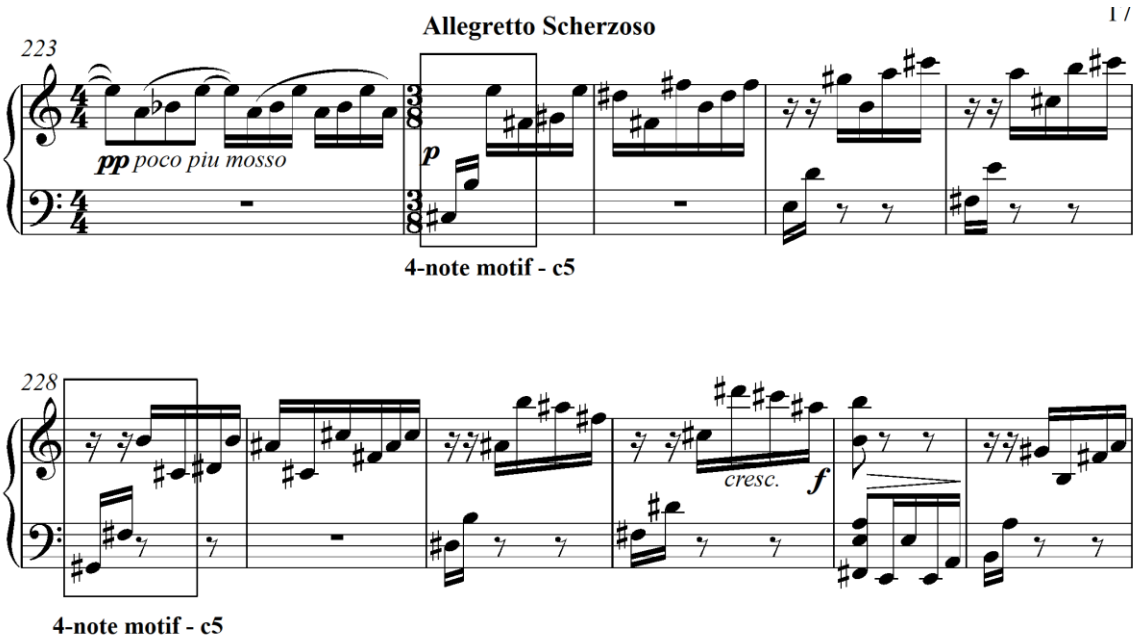

Figure 48: ***Allegretto scherzoso,*** **four-note motif –** c^5**, bars 224 and 228**

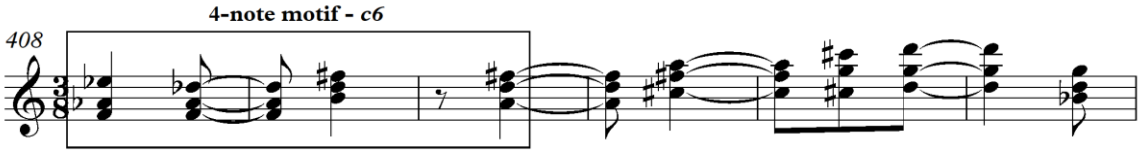

Figure 49: ***Vivo,*** **four-note motif –** c^6**, bars 408-410**

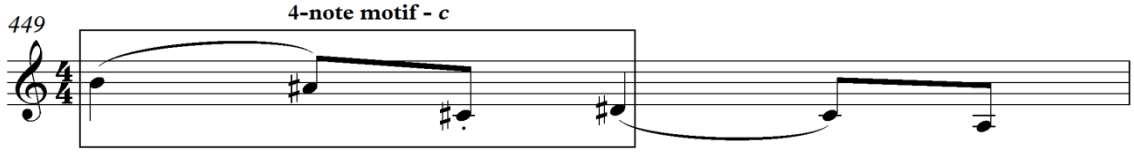

Figure 50: ***Vivo,*** **four-note motif –** ***c,*** **bar 449**

Five-note pattern – *d*

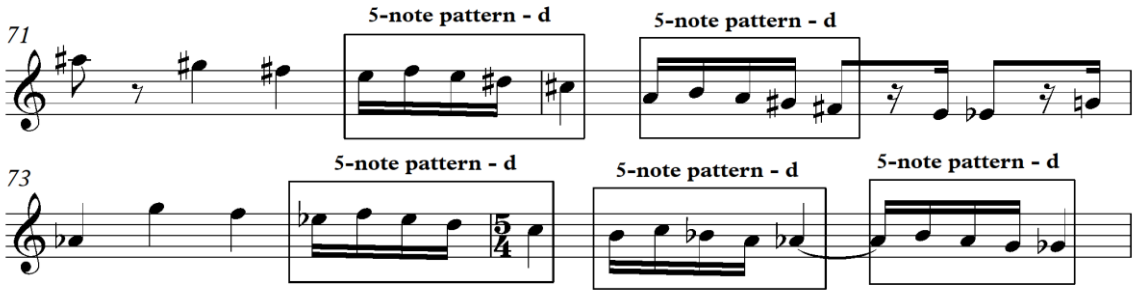

Figure 51: ***Allegro come prima,*** **five-note pattern –** ***d,*** **bars 71-74**

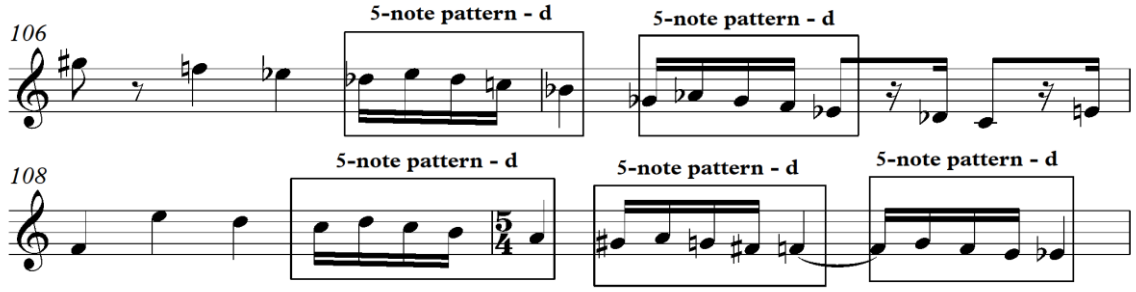

Figure 52: ***Allegro come prima,*** **five-note pattern –** ***d,*** **bars 106-109**

5.4.3 Harmonic Organisation

With the dissolution of functional tonality in late nineteenth-century music, some composers in the early twentieth century, such as Debussy, Stravinsky and Bartók started exploring ground-breaking methods of pitch organisation. As Roig-Francoli has observed, 'The experimentation with pitch organization often came paired with new approaches to rhythm, texture, form and formal growth, and orchestration.'[20] Three particular features of Pace's harmonic language and harmonic organisation in Piano Sonata No. 2 will be explored here: the employment of tonal centricity, bitonality, and recurrent pitch-class sets.

[20]Miguel A. Roig-Francoli, *Anthology of Post-Tonal Music for use with Understanding Post-Tonal Music*, (New York: McGraw-Hill Higher Education, 2008), 5.

Tonal Centre

The opening two bars of the *Andante* section (as shown in **Fig. 1**) display a three-part contrapuntal texture, with the upper two parts in double octaves, supported by an underlying melodic tetrachord in the lower register which suggests D major or possibly B-flat major, the ambiguity preserved by the presence of a prominent augmented fifth, B-flat to F-sharp. The possible centricity of B-flat is heightened by the presence of a B-flat major chord within the first bar, but with an added minor seventh, A-flat. The interval of a major third is emphasised in both the upper and lower register, as evident in the first two notes in the first bar (B-flat to D). The linear contour in the upper two registers produce a melodic progression from B-flat resolving on to D, with an added neighbour note C-sharp on the first beat of bar 2, and the lower register produces the first part of a D major tetrachord, D from first bar resolving on F-sharp (the first and second beats of bar 3). An important feature which appears throughout the Sonata is the intervallic pattern of a major sixth, as first heard in the third beat of bar 3.

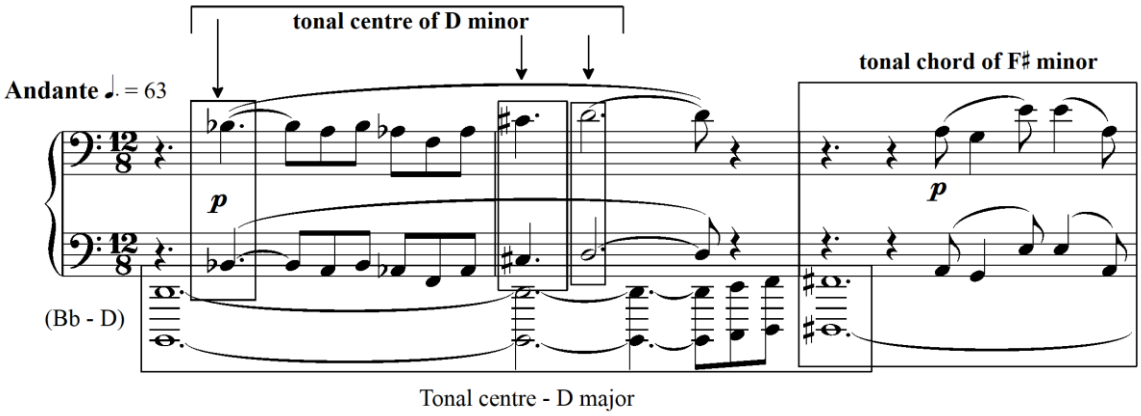

Figure 1: *Andante,* implications of a tetrachord in D minor or B-flat major, bars 1-2

The consequent phrase at bar 3 is based upon the opening F-sharp note in the lower register, thus forming an implied minor ninth chord on F-sharp, (with the note C-sharp omitted) in the upper register (F-sharp, A, E, G). As it is emphasised in the main theme, the two upper voices are sounded in octaves consequently, resolving from a neighbour note A-sharp (the last quaver of bar 5) on to the note B in bar 6. As shown in **Fig. 2**, (the numbered chords are indicated individually) the note B on the first beat of bar 6 serves as an implied suspension to the second chord, thus resolving on to a full diatonic eleventh on G-sharp (G-sharp, B, D-sharp, F-sharp, A-sharp, C-sharp) – (**No.1**). Employing a

succession of tonal progressions, bars 6-7 suggest a sense of functional tonality, thus, the third chord in bar 6 on the diatonic eleventh chord on G-sharp (G-sharp, B, D-sharp, F, A-sharp, C-sharp) – with an F-natural – (**No. 2**); first chord in bar 7 on the diatonic seventh chord with an added fourth on B (B, D, F-sharp, A, E) – (**No. 3**), fourth and fifth quavers in bar 7 on the diatonic thirteenth on A (A, C, E, G, B, D, F-sharp) – (**No. 4**), and sixth quaver on the diatonic seventh on D-flat (D-flat, F-sharp (G-flat), Aflat, C) – (**No. 5**). Thereafter, in the same bar, Pace introduces clusters of dissonances which contain the interval of a major second in the upper register. In addition to the diatonic progressions, the intervallic pattern of a major sixth also appears at bar 6, within the context of the six-note motif, starting on B and ending on D-sharp.

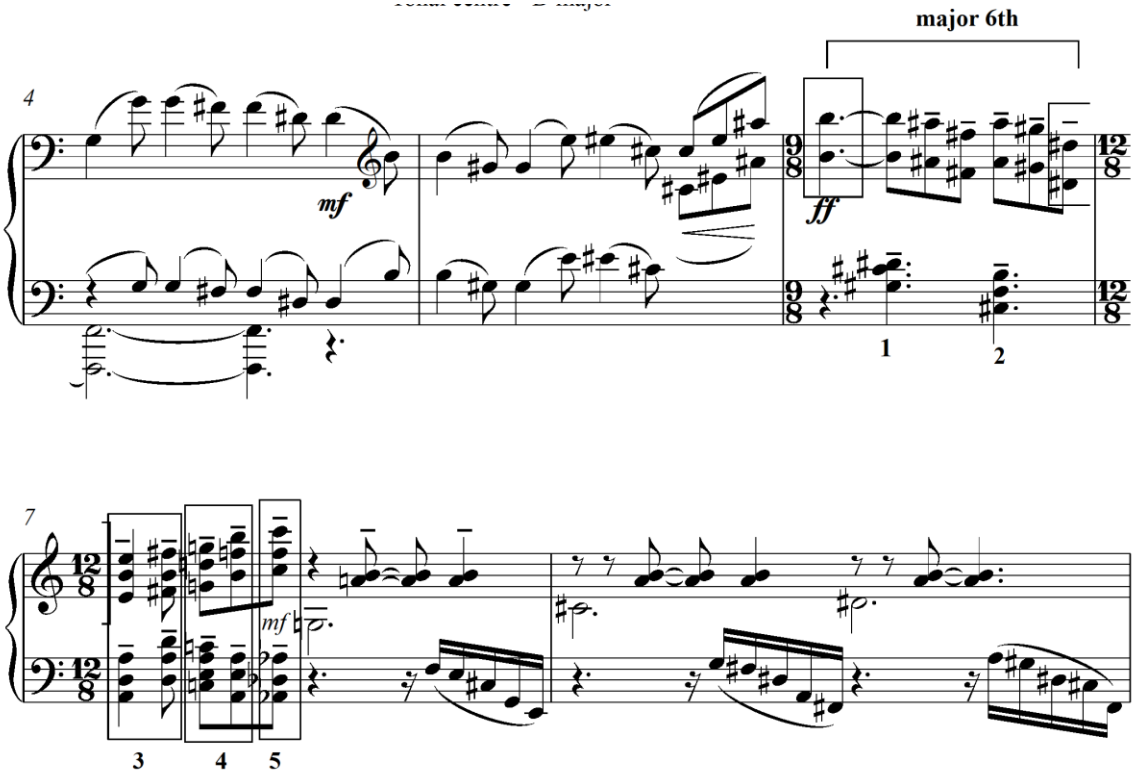

Figure 2: ***Andante,*** **functional tonality, bars 6-7**

With reference to the melodic progression, a strong sense of functional harmony is represented between bars 7 to 8 in both the upper and lower registers, which later extend on a developmental variation progression in bar 9 – as shown in **Fig. 3.** The major seconds in the upper register comprise the pitches A and B, and the recurring note B is prolonged and resolved in bar 9, ultimately suggesting an implied chord on B (B, D-sharp, F-sharp). This pitch B forms an inverted pedal, supported by three consecutive sequential semiquaver progressions in the lower register, which in turn, form part of three

implied diatonic discords before resolving to the next bar – a thirteenth chord on E minor (E, G, B, (D), F, A, C-sharp) – (**No. 6**); a thirteenth chord on F-sharp (F-sharp, A, C-sharp, (E), G, B, D-sharp) – (**No. 7**); and a thirteenth chord on F-sharp (F-sharp, A, C-sharp, (E), G-sharp, B, D-sharp) – (**No. 8**). Other diatonic discords appear in bars 9-10, consisting of five consecutive diatonic discords – a thirteenth chord on D – (**No. 9**), a thirteenth chord on D-sharp (with third note omitted and a D-natural in the bass) – (**No. 10**), an eleventh chord on G – (**No. 11**), a thirteenth chord on A-sharp (with third note omitted) – (**No. 12**) and in bar 10 – a thirteenth chord on E – (**No. 13**). Apart from the succession of diatonic chordal progressions, the intervallic pattern of the major sixth appears in the upper register in bar 7. As illustrated earlier the interval emerges between note E (first crotchet chord) and C (last quaver chord).

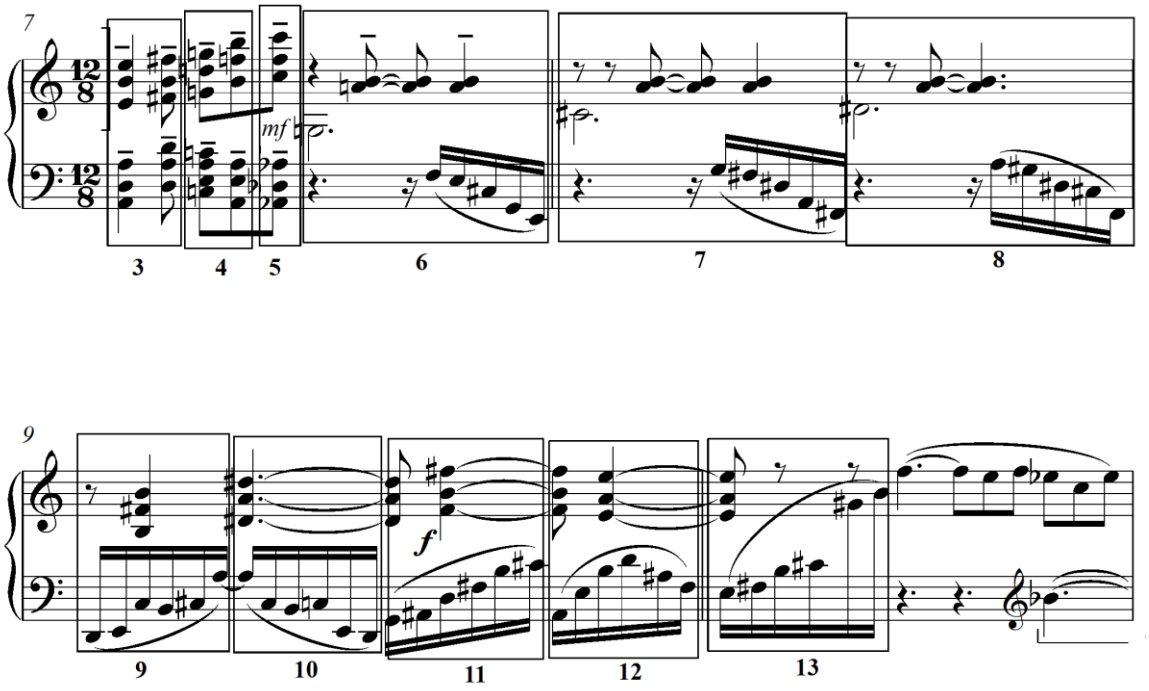

Figure 3: *Andante*, higher diatonic chords, bars 7-10

At the end of the *Andante* section, the final concluding chord is an eleventh on D-flat (D-flat, F-flat, A-flat, C-flat, G-flat) at bars 17-18, as shown in **Fig. 4**. The top voice (A-flat) progresses to the following note, B-flat, which instigates the second section, *Allegro*.

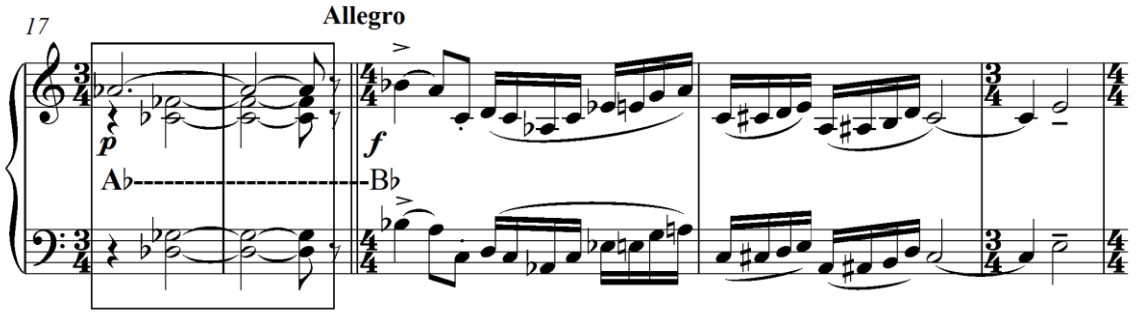

Figure 4: *Andante*, diatonic chord, bars 17-18

In the *Allegro* section, Pace employs a succession of tonal centres after an interpolation of the second theme at the beginning of the section. The implied tonal progressions are set at bars 22-26 where the first chord constitutes an implied eleventh chord on A-flat with the fifth omitted – (**No. 1**), followed by an eleventh chord on C-flat – (**No. 2**), an eleventh chord on E – (**No. 3**), and a thirteenth chord on E-flat – (**No. 4**), as shown in **Fig. 5**. As previously shown, the intervallic pattern of a major sixth is formed on the second and fourth beats of each bar. Within the same harmonic sphere, a sequential pattern appears in three consecutive bars in the upper register at bars 27-28 – (A) and (B) – as shown in **Fig. 6**. These sequential patterns possess rhythmic, chromatic-scale-like features which are constantly supported by triplet progressions in the bass part. In the four-bar transition of bars 32-35, the intervallic pattern of fourths evident throughout these bars is concluded on the pitch F-sharp.

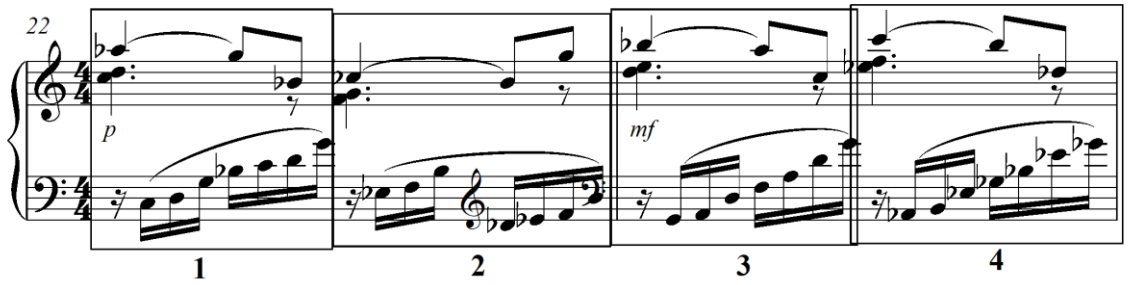

Figure 5: *Allegro*, sequential patterns in diatonic tonal progressions, bars 22-23

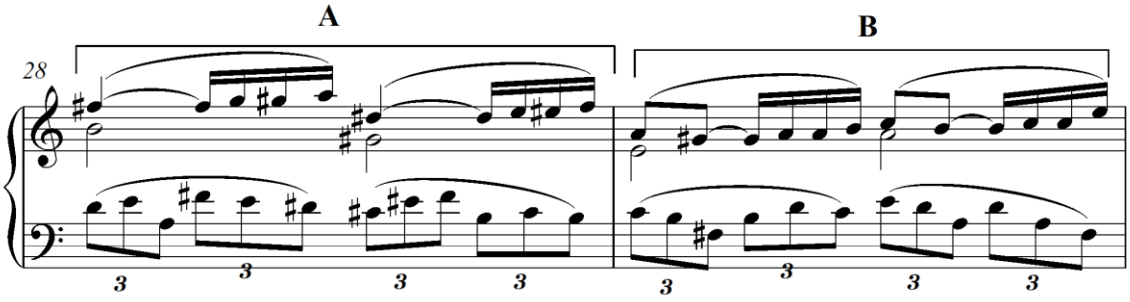

Figure 6: *Allegro*, chromatic sequential patterns, bars 28-29

At the end of the *Allegro* section, the final two bars conclude in a *Lento* tempo. As illustrated in **Fig. 7**, the first chord at bar 58 is structured on an implied F-sharp major, with an added ninth. Subsequently, the scale-like passage features a melodic scale based on an implied A-sharp minor in descending form, and concludes on the interval of a diminished sixth**.**

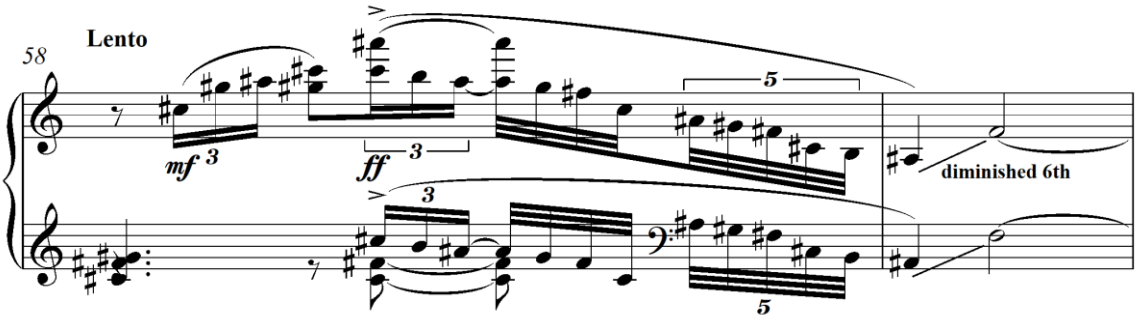

Figure 7: ***Lento*****, A-sharp minor scale ending with a diminished sixth interval, bars 58-59**

As demonstrated in **Fig. 8**, the general tonal progression in bar 140 is based on the thirteenth chord of F-sharp (**No. 1**). In the following bar, the implied diatonic chord is possibly based on the mediant of the previous bar – a thirteenth chord of A (**No. 2**): with a flattened seventh on the last beat. In the subsequent two bars, the diatonic chords are based on the eleventh chord on C (**No. 3**) and the thirteenth chord of F-sharp (**No. 4**), similarly indicated in **No. 1**. As an overall harmonic structure, the upper register features a series of diatonic chordal progressions related to the underlying arpeggiated passages.

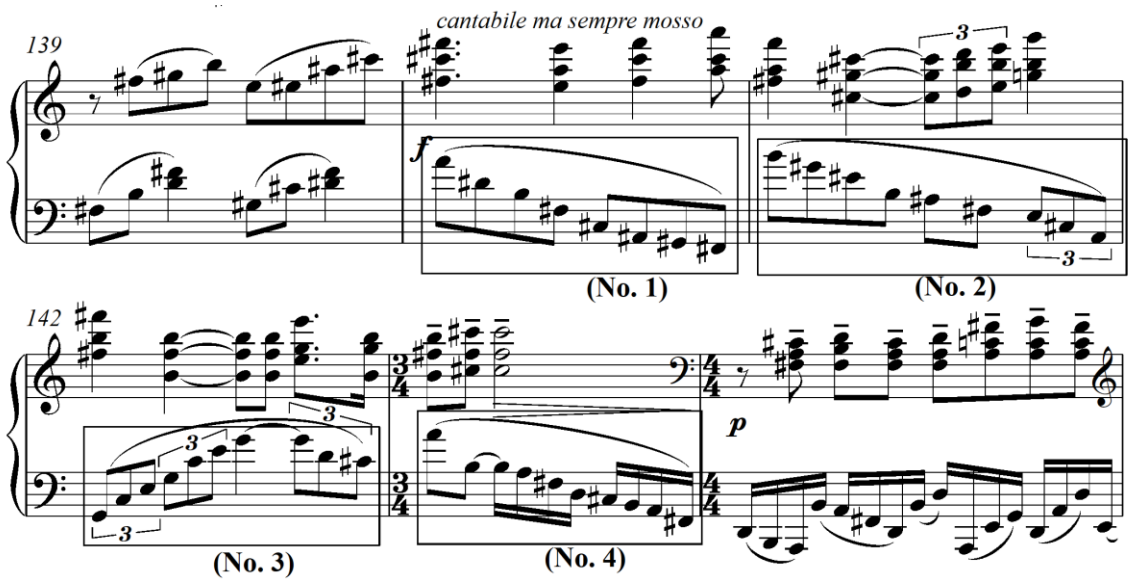

Figure 8: ***Allegro come prima*****, implied tonal progressions, bars 140-143**

Following the arpeggiated passages and chordal progressions from bars 140-143, the subsequent bars are harmonically structured on a succession of diatonic chordal sequences in the upper register. These chordal progressions gradually ascend, and conclude on a diatonic chord at bar 150, as illustrated in **Fig. 9**. Commencing from bar 146, the harmonic progressions are chromatically approached by two implied tonal chords – an eleventh chord on B-flat with the ninth note omitted (first and second beats), followed by an eleventh chord on B in its third inversion (third and fourth beats), resolving on bar 147 to an added thirteenth chord on A. The tonality in the lower register is completely altered and focused in a succession of tonal arpeggiated progressions in both bars, bar 149, a ninth chord on C (first beat), an eleventh chord on C-sharp diminished in first inversion, followed by an eleventh chord on A in third inversion (fourth beat), while in the upper register, the accented chords are continuously emphasised to project a more melodious contour.

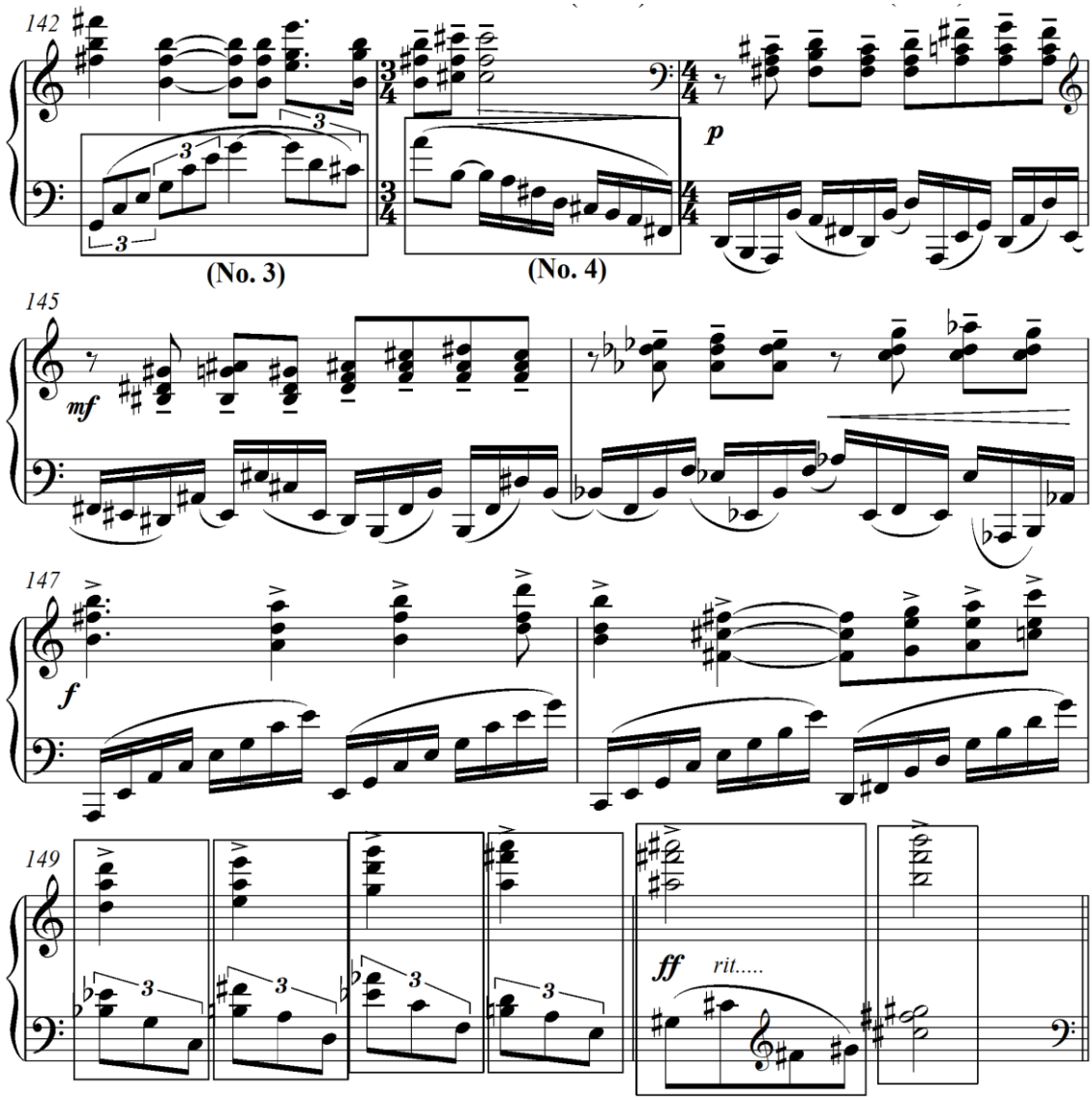

Figure 9: ***Allegro come prima*****, transposed a perfect fifth higher, bars 144-150**

The climax held by a *tenuto* on the final chord in bar 150 is preceded by an ascending two-bar chordal passage in the upper register, as seen in **Fig. 10**. The harmonic linear progression in the soprano part is generally formed by an intervallic pattern of a major second and minor third. The accentuated chords in the preceding bars provide a forward impetus to the appoggiatura chord in bar 150 (first minim chord). The soprano note A-sharp in the first chord of bar 150 plays a major role in this passage. The A-sharp is featured as the appoggiatura for the proceeding chord, resolving onto B. The soprano note B in the final chord creates an intervallic dissonance of a major second with an added C-sharp in the bass. Accordingly, the four-note chord (F-sharp, G-sharp, B, C-sharp) when harmonically struck simultaneously produce dissonant intervals of a major second and minor third. However, the chord also produces bitonality on an intervallic pattern of a fifth – (B, F-sharp, C-sharp, G-sharp). The accented appoggiatura initiated in the first chord of bar 150 is emphasised by a double *ff* with an underlying four-note passage which serves as a melodic accompaniment to the final chord on B.

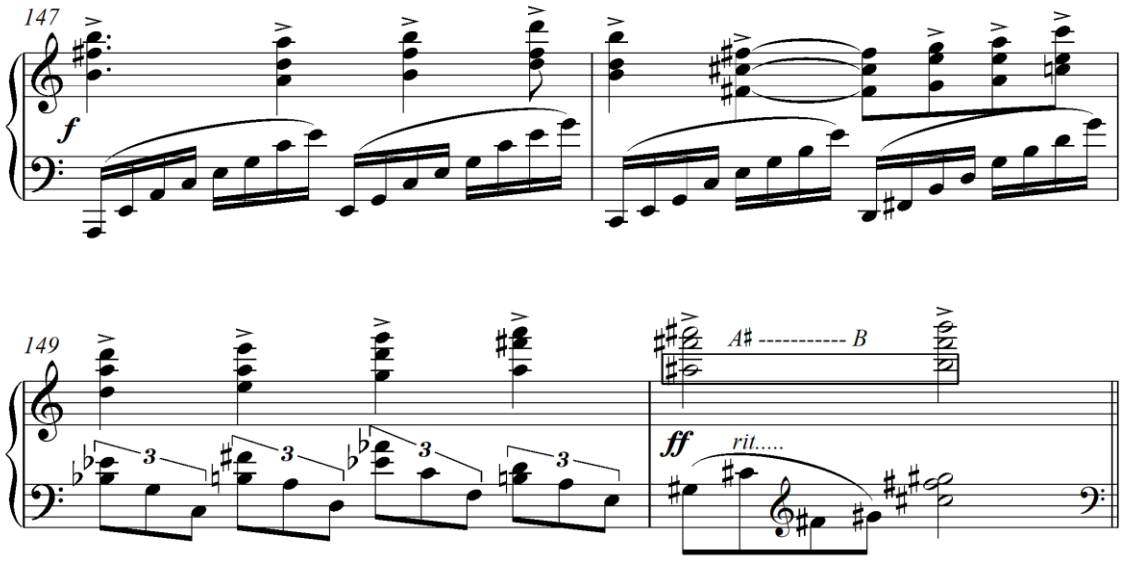

Figure 10: ***Allegro come prima,*** **diatonic chordal progressions, bars 147-150**

In the above figure which shows the abrupt changes in dynamics and tempos, the harmonic linear progressions also allow immediate transition from the previous section into the *Lentamente* section. As illustrated in **Fig. 11**, the four-bar phrase at bars 151-154 provides contrast to the previous section, producing a sudden change of character and serving as an introduction to the section. The dissonant melodic harmony used in the

lower register still forms short scale-like passages which later resolve on to note C-flat at bar 154, while the sustained notes E-flat and E in bars 152-153 clash.

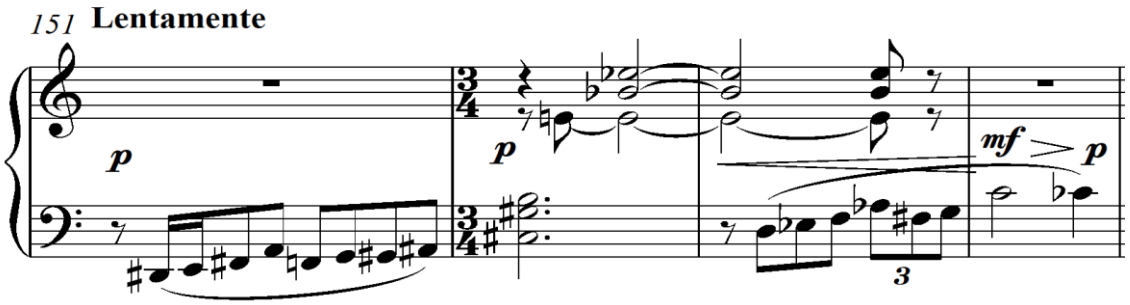

Figure 11: *Lentamente*, four-bar introductory section displaying harmony with obscurity, bars 151-154

As illustrated in **Fig. 12**, the overall tonal centricity throughout these seven bars is based on minor tonality. The first chord of bar 155 (**No. 1**) appears as an implied eleventh chord on C in third inversion chord (C, E, G, B-flat, D-flat, F), while the final chord of bar 157 is an implied seventh chord on F-sharp in first inversion (**No. 2**) resolving on an eleventh chord on A-sharp in first inversion (**No.3**), first chord of bar 158. Henceforth, the notes A-sharp in the alto voice (and the implied C-sharp in the bass register) both resolve onto note B in the bass register. An implied ninth chord on F-sharp in first inversion (seventh note omitted) with a sustained G-sharp in the soprano part in bar 159 (second to third beat) resolve on to the seventh chord on B in first inversion on the first beat of bar 161 (**No. 4**). The G-sharp, however, acts as a neighbour note to F-sharp which is later sustained to bar 161, ending on a perfect octave with the bass note.

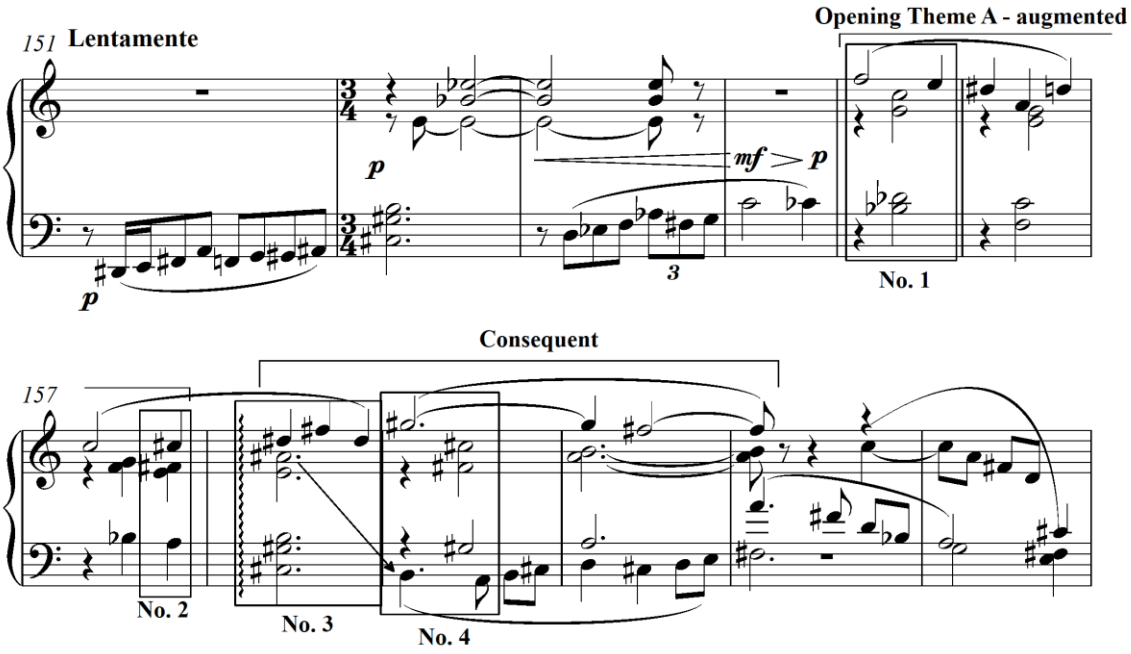

Figure 12: ***Lentamente*****, diatonic chordal progressions, bars 155-160**

In bars 165-167, as exemplified in **Fig. 13**, the right hand plays a melody supported by two-note clusters. Thus, the passage in the upper register is divided into two segments but performed simultaneously, maintained by a retrograde diminution progression in the lower register. Henceforth, by bars 186-187, the climactic texture intensifies both harmonically and rhythmically in both registers, in three-part counterpart. The final chord in bar 188 is formed on the eleventh chord on F-sharp with the ninth omitted.

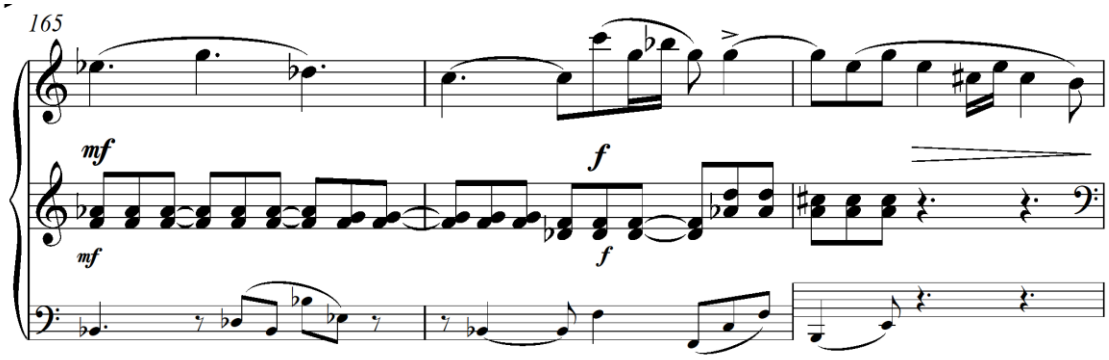

Figure 13: ***Lentamente*****, bars 165-167**

Bars 361-362, shown in **Fig. 14,** demonstrate Pace's use of bitonality. The opening chord, implying a ninth chord on E (**No. 1**) consists of two consecutive major thirds (E to G-

sharp; D to F-sharp). This chord is then followed by another major third in the lower bass part (**No. 4**); the concluding note C is correlated to the opening transposed theme but fails to coincide with the note B-flat in the upper register (fourth beat at bar 358). However, the B-flat note later resolves on an augmented second – C-sharp, implying a D minor melodic progression onto note D. The second register is chromatically approached in a descending form (F-sharp to F, and G-sharp to G). The two chords supposedly supporting the notes C-sharp and D in the soprano part are two independent chords (**Nos. 2-3**), yet the first chord interrelates with C-sharp, based on the seventh chord on F-sharp (F-sharp, A-sharp, C-sharp, E, G-sharp). The second chord undermines any sense of tonal centre, as both D and D-sharp are chromatically approached within the two registers. Accordingly, these two bars suggest a deliberate lack of congruence between the soprano part and the supporting chords. Although the soprano part implies a d minor progression (B-flat to C-sharp to D) which in itself helps to intensify a climactic phrase, Pace produces a cluster of dissonant progressions with the underlying chords. However, the chords do not derail the overall harmonic progression of the whole.

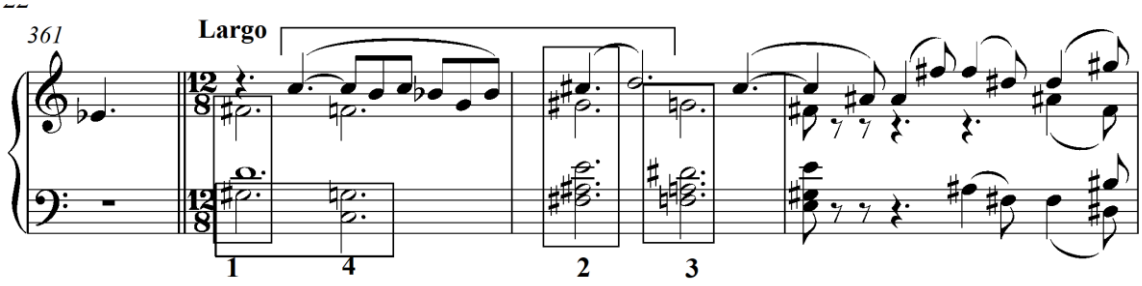

Figure 14: *Largo*, diatonic chordal progressions, bars 361-362

Having maintained a certain degree of diatonicism throughout the sonata, the final chord emphasises E major (**No. 2**), while the previous tonal chord is based on the flattened submediant of E (C major) – (**No. 1**), shown in **Fig. 15.**

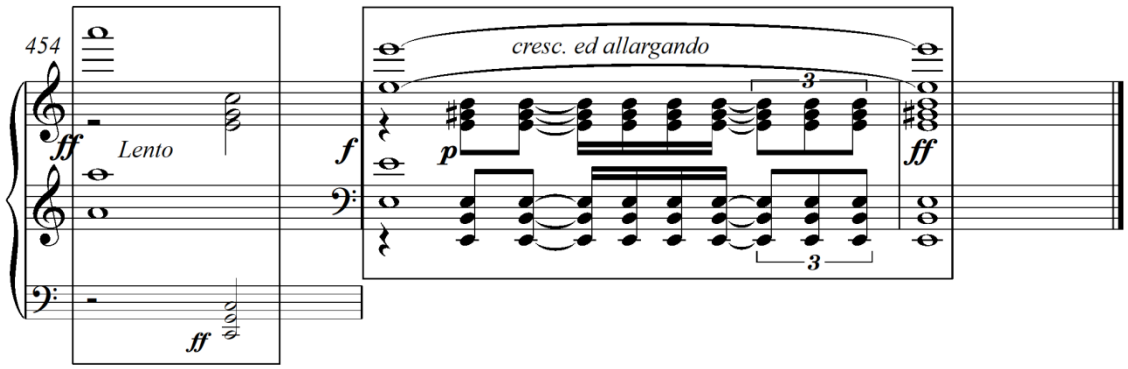

Figure 15: *Vivo*, final two diatonic chords, bars 453-455

Bitonality

Pace also employs bitonality in the Sonata, often using chordal progressions in the upper register suggesting one tonal region against arpeggiated figures in the bass register implying another. Bars 78-80 form a succession of diatonic chords, resolving on to an inverted chord of the seventh in B-flat. Supporting these diatonic chords, Pace employs arpeggiated figurations that commence on D-sharp and move an augmented second lower to C, resolving on C-sharp at bars 78-79. On the second beat of bar 79, a diminished fifth appears (A to D-sharp), resolving on the third beat on to a major sixth. At the same time, Pace uses a dissonant element within the same chord on the first beat of bar 80. The harmonic clash is evident between A-flat (in the dotted minim chord) and A (bass note) on the B-flat chord (with the fifth omitted), as shown in **Fig. 16**.

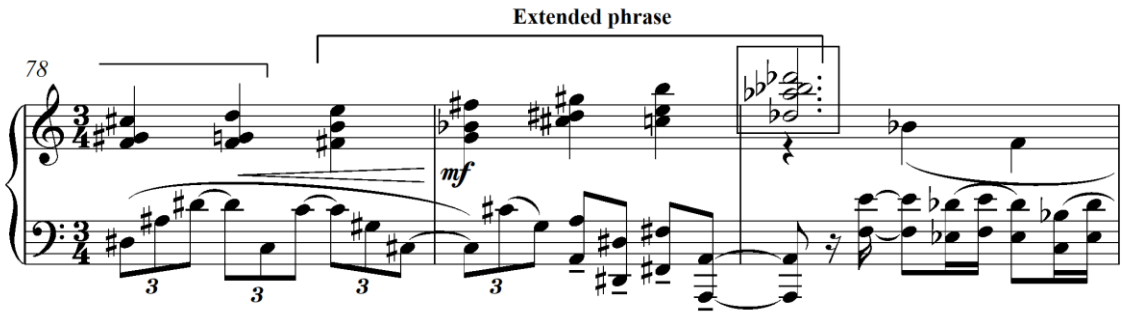

Figure 16: *Allegro come prima* section, diatonic chord of B-flat minor seventh, bar 80

Further on in the sonata, between the two opposing four-note motifs, clashes appear between the notes B-sharp and B-flat at bar 117, and E and E-flat at bar 118. The implied diatonic keys are presented as a C-sharp minor in the upper register (with a G-natural), whilst the bass implies a B-flat major. In addition, these two bars contain other strong dissonances. As shown in **Fig. 17**, intervallic patterns of augmented seconds, fourths and minor sevenths appear between the two registers.

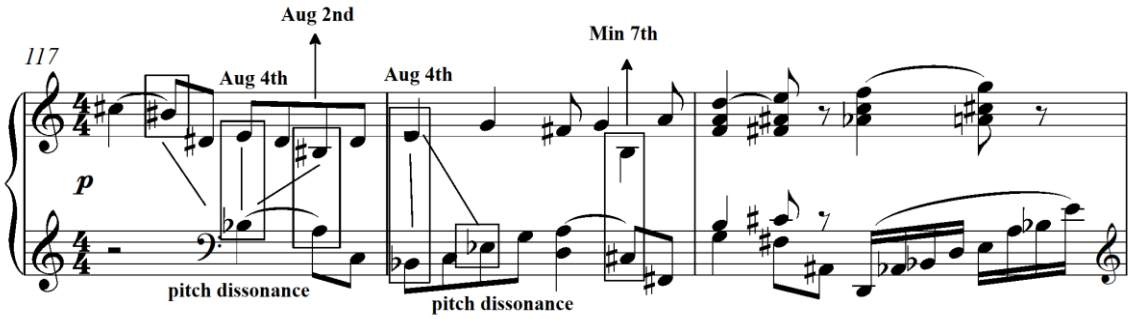

Figure 17: ***Allegro come prima,*** **bitonality, bars 117-118**

Pitch Class Sets

The harmonic language of the Sonata is also notable for its fairly consistent employment of a number of pitch aggregates. Near the start of the *Allegro come prima* section, three sub-phrases detailing the four-note motif - c^1 appear in three melodic sequences at bars 69-71 in the upper register. As shown in **Fig.18**, these motifs employ three different intervallic patterns: first four-note motif [0,1,5,6], second motif – [0,2,6,7] and third motif – [0,2,9,1,1]. Furthermore, within the climax of this section, Pace employs three consecutive five-note motifs of equal intervallic pattern. In the last two motifs, Pace does not employ the same intervallic pattern as in the previous phrases, although their rhythmic structure is the same. Commencing at bar 71, fourth beat, the first motif – [0,2,3,5], second motif – [0,2,3,5], third motif – [0,2,3,5], fourth motif – [0,1,2,3,4], and fifth motif – [0,1,2,4]. Subsequently, the same rhythmic pattern appears further on in the Sonata, at bars 106-109, as illustrated in **Fig. 19.** As exemplified clearly in **Table 1**, the pitch class sets that are presented in both examples are identical.

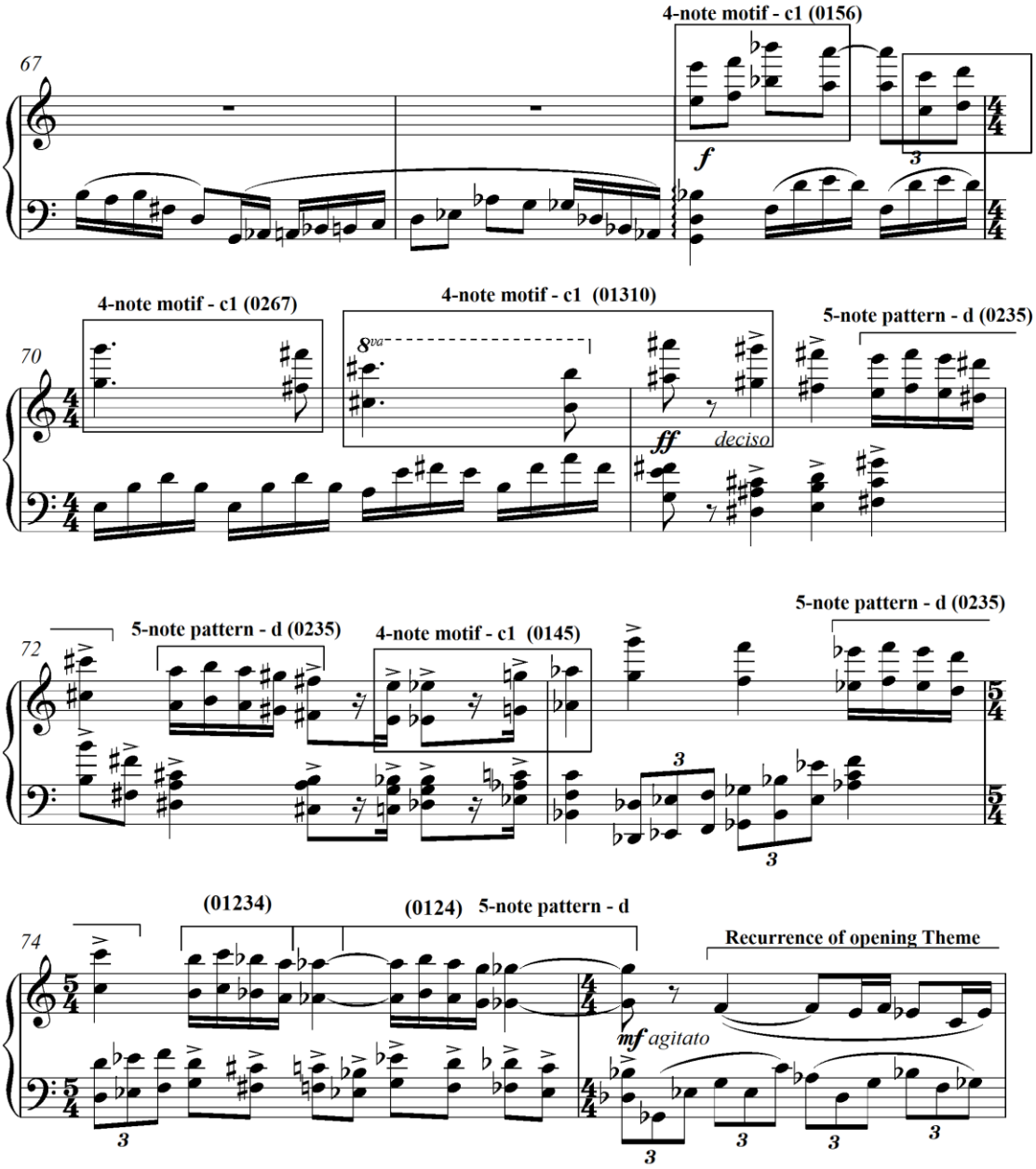

Figure 18: ***Allegro come prima*****, pitch class sets, bars 71-75**

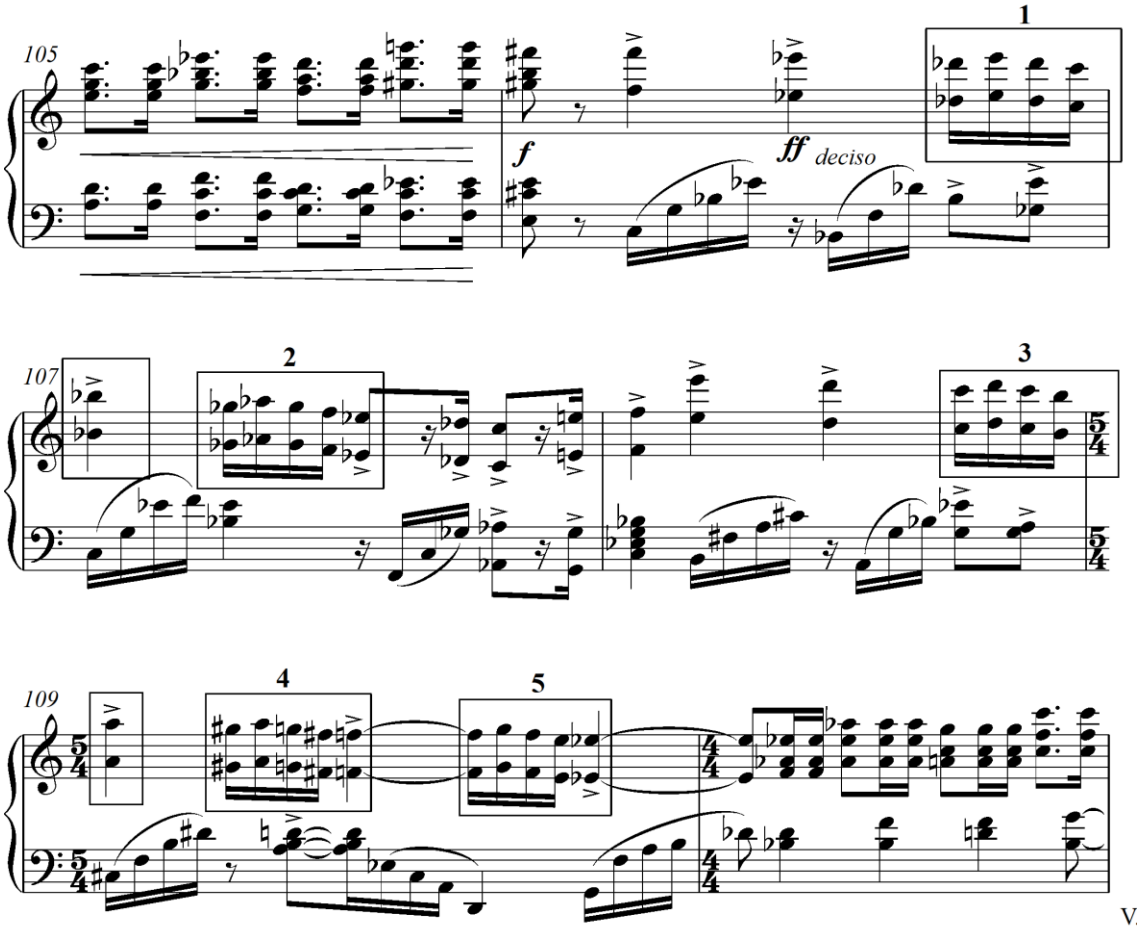

Figure 19: ***Allegro come primo*****, regenerating the same motifs, bars 106-109**

Bars	**Numbers**	**Figure 17**		**Vector**
71-72	1	$C^{\#}$, $D^{\#}$, E, $F^{\#}$	0,2,3,5	122010
72	2	$F^{\#}$, $G^{\#}$, A, B	0,2,3,5	122010
73-74	3	C, D, E^{b}, F	0,2,3,5	122010
74	4	A^{b}, A, B^{b}, B, C	0,1,2,3,4	432100
74	5	G^{b}, G, A^{b}, B^{b}	0,1,2,4	221100
Bars	**Numbers**	**Figure 18**		**Vector**
106-107	1	B^{b}, C, D^{b}, E^{b}	0,2,3,5	122010
107	2	E^{b}, F, G^{b}, A^{b}	0,2,3,5,	122010
108-109	3	A,B,C,D	0,2,3,5,	122010
109	4	F, $F^{\#}$, G, $G^{\#}$, A	0,1,2,3,4	432100
109	5	E^{b}, E, F, G	0,1,2,4	221100

Table 1: ***Allegro come prima*****, bars 71-74, and 105-108**

Chapter 6

Choral and Vocal Works

Choral and Vocal Works

6.1 Introduction

This chapter surveys Pace's sizeable output of choral and vocal works, which spans his entire career. As in previous chapters, I have chosen to focus on representative scores for reasons of space, as it would be unfeasible to consider every work in comparable detail. The opening sections of the chapter are devoted to Pace's sacred music, much of which was composed for use in liturgical contexts during the period prior to the Second Vatican Council of 1962-1965, and consequently had to be written in a conservative compositional idiom in accordance with the strict regulations imposed by the Catholic Church. My discussion of these works is preceded by an account of these regulations in order to explain their stylistic features more fully. In the sections that follow, I then proceed to discuss Pace's large-scale choral works with orchestral accompaniment, followed by his smaller-scale choral works with keyboard accompaniment. The final section is devoted to examining Pace's solo vocal works.

6.2 Pace's Liturgical and Sacred Music

As established in previous chapters, most of the music composed by Maltese composers prior to the twentieth century was written for liturgical use in Catholic Church services. Pace continued this tradition into the twentieth century, writing a considerable body of music intended for performance by local church choirs. Broadly speaking, these works fall into the traditional categories of vocal music written by Catholic Church musicians:

- Liturgical music, which was designed for performance during the celebration of the Mass and the Divine Offices, and which consisted of settings of some of the traditional texts for these services.

- Devotional music which consisted of settings of other (non-liturgical) texts on religious themes, and which was used as an adjunct to religious worship. In this category, we find works such as hymns and Christmas carols.
- Works such as oratorios and cantatas on sacred subjects which were considered appropriate for performance in a church. In many cases, the texts for such works were frequently drawn from the Bible, though the sources vary widely.

The Catholic Church had traditionally offered fairly strict guidelines concerning the nature of the music that was considered appropriate for performance in liturgical contexts and in Catholic Churches generally, out of the conviction that 'sacred music enters more intimately into divine worship than many other liberal arts, such as architecture, painting and sculpture.'[1] The principal functions of music were held to be those of adorning the liturgy and to leading worshippers to a devotional state of mind. These principles were reaffirmed in the *motu proprio* entitled *Tra le sollecitudini* [Amongst the concerns] issued by Pope Pius X on 22 November 1903, a policy document of far-reaching importance for the development of Catholic Church music in the earlier part of the twentieth century. As the following extract from the opening paragraphs of this document make clear, Pius's principal concern was to combat the growing influence of the styles of secular music which he deemed inappropriate:

> Among the cares of the pastoral office … a leading one is without question that of maintaining and promoting the decorum of the House of God in which the august mysteries of religion are celebrated, and where the Christian people assemble to receive the grace of the Sacraments…. Nothing should have place, therefore, in the temple calculated to disturb or even merely to diminish the piety and devotion of the faithful, nothing that may give reasonable cause for disgust or scandal, nothing, above all, which directly offends the decorum and sanctity of the sacred functions and is thus unworthy of the House of Prayer and of the Majesty of God. We do not touch separately on the abuses in this matter which may arise. Today our attention is directed to one of the most common of them, one of the most difficult to eradicate, and the existence of which is sometimes to be deplored in places where everything else is deserving of the highest praise—the beauty and sumptuousness of the temple, the splendour and the accurate performance of the ceremonies, the attendance of the clergy, the gravity and piety of the officiating ministers. Such is the abuse affecting sacred chant and music. And indeed, whether it is owing to the very nature of this art, fluctuating and variable as it is in itself, or to the succeeding changes in tastes and habits with the course of time, or to the fatal influence exercised on

[1] For reference, see http://www.vatican.va/holy_father/pius_xii/encyclicals/documents/hf_p-xii_enc_25121955_musicae-sacrae_en.html - [Accessed 20 May 2012]

> sacred art by profane and theatrical art, or to the pleasure that music directly produces, and that is not always easily contained within the right limits, or finally to the many prejudices on the matter, so lightly introduced and so tenaciously maintained even among responsible and pious persons, the fact remains that there is a general tendency to deviate from the right rule, prescribed by the end for which art is admitted to the service of public worship and which is set forth very clearly in the ecclesiastical Canons, in the Ordinances of the General and Provincial Councils, in the prescriptions which have at various times emanated from the Sacred Roman Congregations, and from Our Predecessors the Sovereign Pontiffs. …
>
> Sacred music [should] possess, in the highest degree, the qualities proper to the liturgy, and in particular sanctity and goodness of form…. It must be holy, and must, therefore, exclude all profanity not only in itself, but in the manner in which it is presented by those who execute it. … [Since] modern music has risen mainly to serve profane uses, greater care must be taken with regard to it, in order that the musical compositions of modern style which are admitted in the Church may contain nothing profane, be free from reminiscences of motifs adopted in the theatres, and be not fashioned even in their external forms after the manner of profane pieces.[2]

Pius thus aimed to restore to Catholic liturgical music a dignity which he felt that it had largely lost. As the historians Karl Gustav Fullerer and Francis Brunner observe, the motu proprio 'became the basic document of church-music legislation' and the principles enshrined in it were re-endorsed by Pius XI and Pius XII.[3] It instituted a series of radical reforms, reaffirming the importance of Gregorian chant and Renaissance polyphony, and prohibiting women singing in mixed choirs with men as well as the use of certain instruments such as the piano and percussion. Moreover, it provided detailed guidance on the manner in which the texts of the liturgy were to be set and the manner in which church music was to be performed. The proper function of music in a liturgical context was formulated as follows:

> Sacred music, being a complementary part of the solemn liturgy, participates in the general scope of the liturgy, which is the glory of God and the sanctification and edification of the faithful. It contributes to the decorum and the splendour of the ecclesiastical ceremonies, and since its principal office is to clothe with suitable melody

[2] For reference, see http://www.adoremus.org/TraLeSollecitudini.html [Accessed 16 June 2012].
[3] Karl Gustav Fellerer and Francis A. Brunner, *The History of Catholic Church Music*, (Maltimore MD: Helicon Press, 1961), 195.

> the liturgical text proposed for the understanding of the faithful, its proper aim is to add greater efficacy to the text….[4]

Pius contended that music must possess proper liturgical qualities, primarily holiness and goodness of form.[5] In addition to not '[allowing] within itself anything that savours of the profane nor allow any such thing to slip into the melodies in which it is expressed'[6], liturgical music had to set the texts so as to be clearly intelligible, but in a suitably dignified fashion. The liturgical text was to be sung without alteration or inversion of the words, without undue repetition, without breaking syllables, and always in a manner intelligible to the faithful who listen.[7] Excessively prominent or virtuosic solo vocal writing was expressly forbidden.[8] The music proposed for liturgical use was normally to be performed *a cappella*; although the introduction of the organ as an accompaniment was not prohibited during Ecclesiastical events. Additionally, in some special cases, within due limits and with proper safeguards, other instruments could also be allowed, apart from percussion instruments and the piano, as has previously been noted.[9] These additional instruments were to be limited in number, and apart from being proportioned to the size of the place provided, the nature of accompaniment had to conform to the requirements similarly in force with regards to the organ.[10]

Although Pius's *motu proprio* expressly encouraged the composition of new liturgical music as well as the cultivation of Gregorian chant and Renaissance polyphony, in practice, much of the music that was written subsequently for liturgical use tended to be stylistically conservative. As Joseph Dyer points out, in the earlier twentieth century, the harmonic language of this repertory was scarcely more adventurous than that of Mendelssohn or of Rheinberger, for reasons that are not difficult to understand:

> The musical language of the 20th century was changing so rapidly and embarking on so many separate paths that adaptation to the requirements of the Catholic liturgy proved difficult. Moreover, the musical techniques of many composers would have presented exceptional technical challenges that few choirs could have surmounted. All but an infinitely small number of congregations would have rebelled against some of the

[4] For reference, see http://www.stjosephbasilica.com/home/bulletins/march/Mar_16_2014.pdf - [Accessed 10 July 2014].
[5] Ibid: Taken from: *Acta Pii X*, loc. cit., 78.
[6] Ibid.,
[7] For reference, see http://www.adoremus.org/TraLeSollecitudini.html - No. 9 - [Accessed 15 May 2012].
[8] Ibid: No. 16.
[9] Ibid: No. 15.
[10] Ibíd: No. 20.

> 'abstruse' musical languages (e.g. dodecaphony) with which they would have been confronted.[11]

As a result, the most notable sacred works written by twentieth-century composers such as Stravinsky and Penderecki were generally conceived for performance in concert rather than in a liturgical context. The situation in Germany presented something of an exception, as Catholic composers such as Joseph Haas and Heinrich Lemacher wrote liturgical music in a neo-classical idiom featuring a rather bolder treatment of dissonance from the 1920s onwards. In other countries, however, even such a comparatively mild degree of stylistic adventurousness does not seem to have been considered possible, for the reasons that Dyer enumerates. Interestingly, in Pace's case, although some of his liturgical music is conservative in style, in other works, he allowed himself a freer treatment of dissonance that recalls to some extent the idiom of Haas and Lemacher. On the other hand, as he was writing for amateur choirs that would have been unable to tackle complex music in modernist styles, his idiom remains firmly tonal. He was far from being alone in feeling the necessity to impose such stylistic limitations on himself, as a comparison with composers in other countries reveals. A particularly interesting parallel is presented by Aloys Fleischmann senior (1880-1964), a German-born composer who settled in Ireland in 1906 and held the post of organist and choirmaster at the Roman Catholic Cathedral of St Mary and St Ann in Cork. As Séamas de Barra has observed in an essay on Fleischmann's liturgical music, in Ireland at the period, 'modern composers who wished to write new works for the Church … were … constrained to emulate the spirit and in some respects the techniques of the officially approved music [i.e. Gregorian chant and Renaissance polyphony], which may have been … creatively inhibiting'.[12] In consequence, almost all of Fleischmann's liturgical music exhibits a stylistic conservatism wholly comparable to Pace's.

A few examples will suffice to demonstrate the nature of Pace's compositional approach in his liturgical works, as they are generally of lesser intrinsic interest than other aspects of his oeuvre, being a wholly functional *Gebrauchsmusik*. (A comprehensive list of these works is provided in **Appendix 4**). Most of them set Latin texts, although in later life he

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[11] Joseph Dyer. 'Roman Catholic church music.' *Grove Music Online*. *Oxford Music Online*. Oxford University Press, accessed July 4, 2014, http://www.oxfordmusiconline.com/subscriber/article/grove/music/46758

[12] Séamas de Barra, 'The Music of Aloys Georg Fleischmann', in Joseph P. Cunningham and Ruth Fleischmann, *Aloys Fleischmann (1880-1964): Immigrant Musician in Ireland*, (Cork: Cork University Press, 2010), 269-313, at 300.

also set texts in Maltese. On the whole, these scores adhere fairly strictly to the guidelines laid down in the *motu proprio*. For the most part, they are simple in nature, and the choral writing often emulates the sonorities of Renaissance polyphony. When used as an accompaniment, the organ part confines itself to providing harmonic support, and seldom draws attention to itself by being in any way elaborate or virtuosic.

Pace's first liturgical work, the *Missa corde Jesu*, dates to 1929, and was written for female voices and organ. (The Mass was subsequently orchestrated and solo parts added.[13]) It is in six movements: *Kyrie* (*Moderato*); *Gloria* (*Allegro moderato*); *Credo* (*Allegro moderato*); *Sanctus* (*Andante*); *Benedictus* (*Andante*); and *Agnus dei*. The opening of the *Kyrie* is shown in **Fig. 1**. As can be seen, the style of the music is of the utmost simplicity. For the most part, the soprano and alto lines proceed in spare two-part counterpoint that only exhibits minimal rhythmic independence, presumably to ensure the intelligibility of the text. Extensive use is made of simple doublings in thirds. For the most part, the text is set syllabically, with only sparing use of melismata. Both vocal parts remain within a restricted compass. The harmonic language is almost completely diatonic, with few chromatic notes alien to the prevailing tonality of F major. The organ part is of a comparable simplicity, essentially consisting of four-part harmony with some enlivening of the constituent parts by means of quaver movement. From a formal point of view, a similar conservatism is in evidence: all of the movements observe the traditional divisions of the text forming the basis of a sequence of contrasting musical sections.

[13] Marcel de Gabriele and Georgette Caffari, *Carmelo Pace, A Maltese Composer, Thematic, Annotated and Illustrated Catalogue of Works*, (USA: Minnesota, Hill Monastic Manuscript Library St. John's University; and Malta: Mdina, Foundation for the Promotion of the Music of Carmelo Pace Cathedral Museum, 1991), 40.

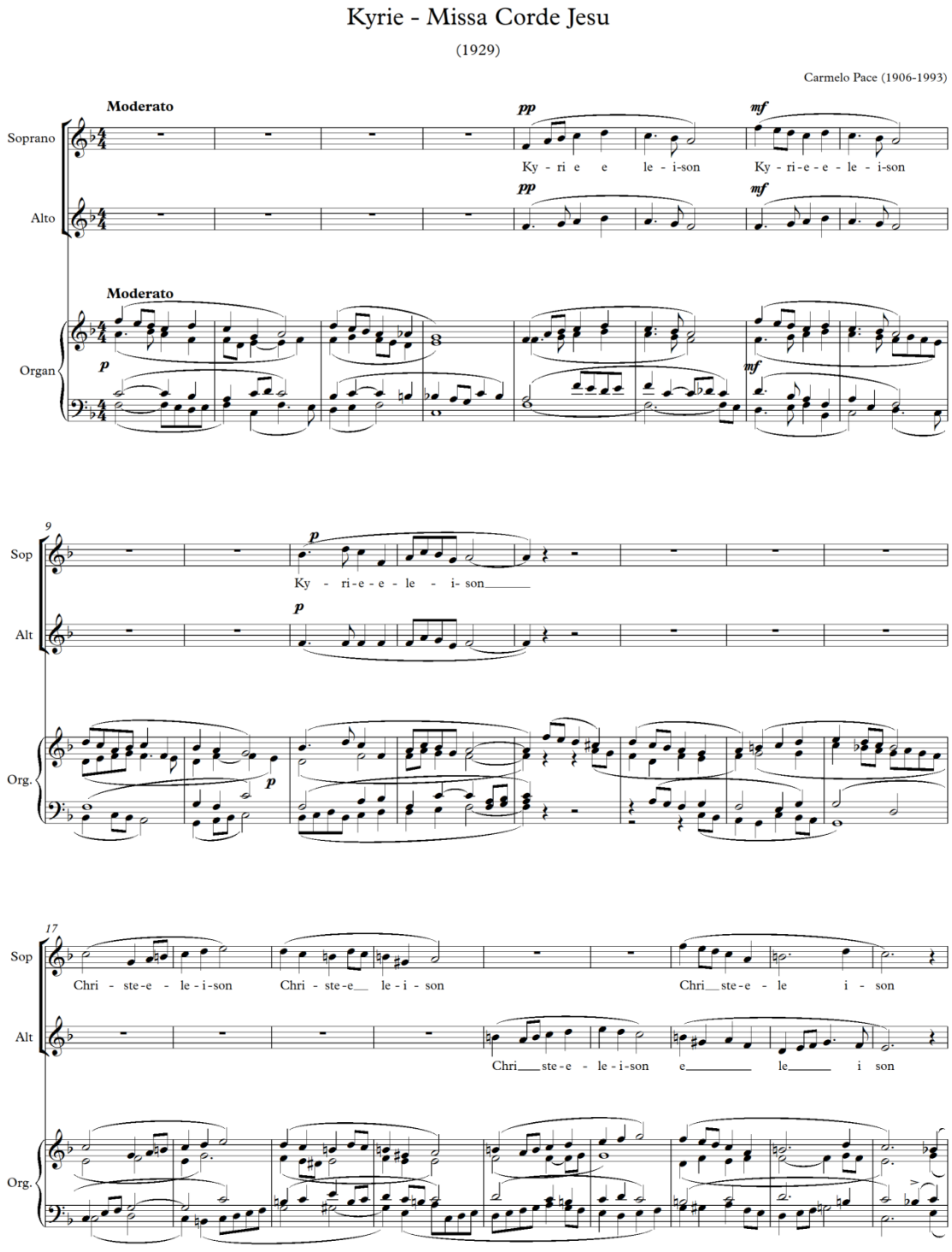


Figure 1: *Missa corde Jesu* (1929), bars 1-25[14]

A similar approach is evident in the *Magnificat (Cantico di Maria Vergine*) (see **Fig. 2**) for male voices and organ that Pace composed the following year in 1930, and which appears never to have performed, for reasons that are unknown. This work comprises five

[14] Manuscript Number 2582

sections: *Maestoso*, *Sostenuto molto*, *Maestoso*, *Lentamente* and concluding with a recapitulation of the material of the opening *Maestoso*.

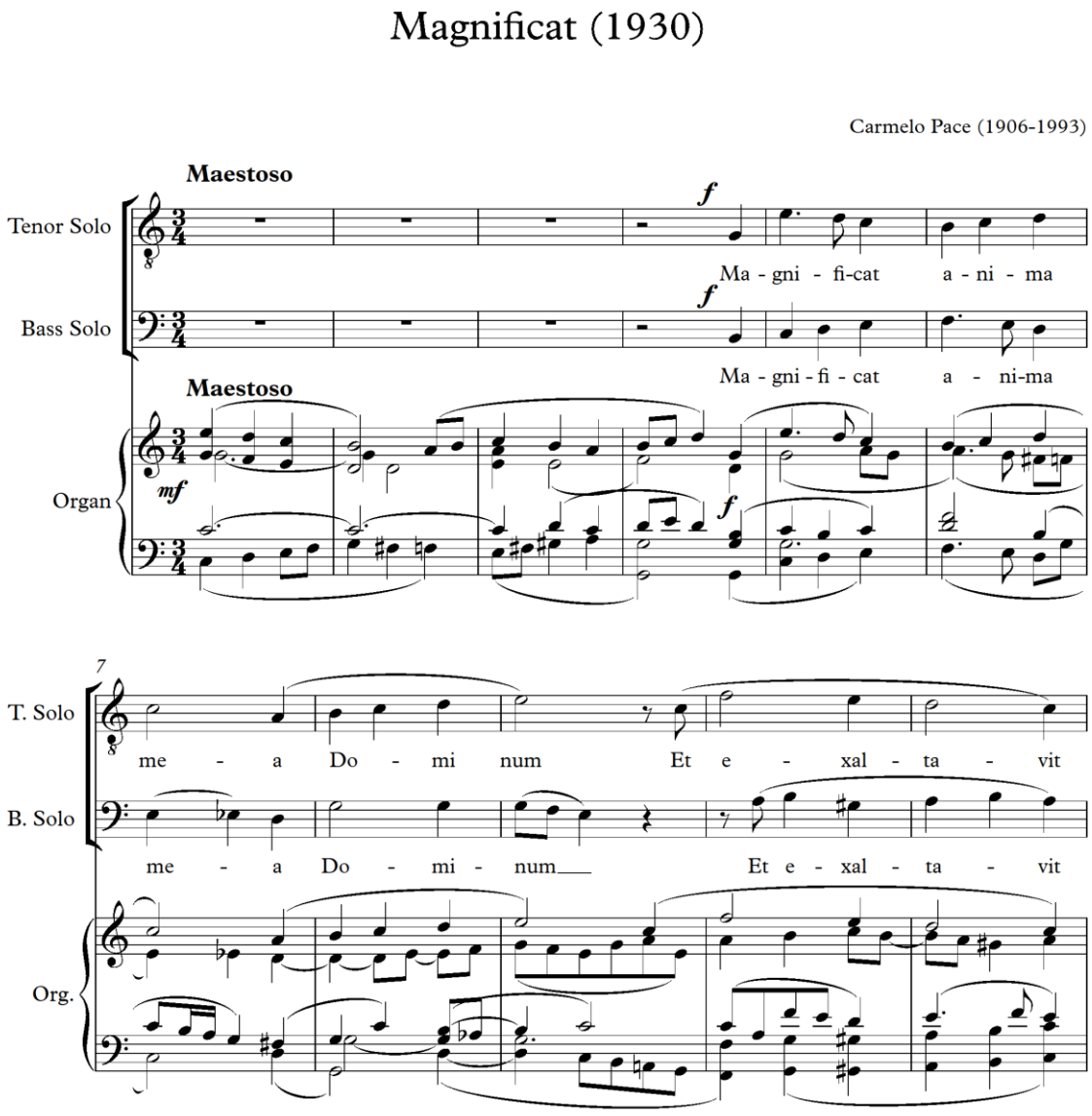


Figure 2: *Magnificat* (1930) for tenor and bass solos, TB choir and organ, bars 1-11[15]

For the most part, the choral textures are confined to simple two-part writing, although divisions into four parts are used in a few passages. A bass soloist is introduced in the section "Quia fecit mihi magna", and a tenor soloist in the "Et misericordia ejus" section, providing a measure of timbral contrast. As in the *Missa corde Jesu*, Pace does not employ florid writing, and even the compass of the soloists' parts is restricted to a range

[1515] Manuscript N umber 2599

of an octave. Once again, the text setting is predominantly syllabic, with sparing use of melismata. As can be seen from **Fig. 2** above, which shows the opening bars, the harmonic idiom of the *Magnificat* employs chromaticism to a somewhat greater extent, though principally in the form of chromatic passing notes in progressions that are otherwise more or less orthodox.

Pace's compositional approach in his liturgical music remained quite consistent over the course of his career, and continued to adhere to the principles outlined in the *motu proprio* well into the 1960s, even if the later works are more harmonically adventurous. *Tribus miraculis-alleluja*, a four-minute motet for SSAATTBB *a cappella* dating from 1961, is a good example of Pace's evocation of the sound-world of Renaissance polyphony. As can be seen from **Fig. 3**[16], Pace showed considerable skill in devising elaborate imitative textures, and exploited to the full the richness afforded by the eight-part texture. As in the earlier works, the harmonic language is basically triadic, though it features a number of significant departures from common practice, such as the colourful movement in parallel six-three and six-four chords, which recalls the triadic parallelisms employed by British contemporaries such as Vaughan Williams. It is quite possible that Pace may have been influenced by the latter's Mass in G minor, though in the absence of documentary sources, we cannot establish this with certainty. The music also moves rapidly though fairly remotely-related tonal regions after the opening in B^b major. The sonorities of Renaissance polyphony are also echoed in the use of effects involving a double-chorus: at the words "hodie stella magos", Pace sets the text for half of the voices in a soft dynamic, contrasting this a few bars later with the use of the full ensemble at the words "factum est". The work concludes with a majestic *Alleluia* which deploys all of the available vocal resources to the full.

[16] According to the original score, the tenor part is written in the wrong clef.

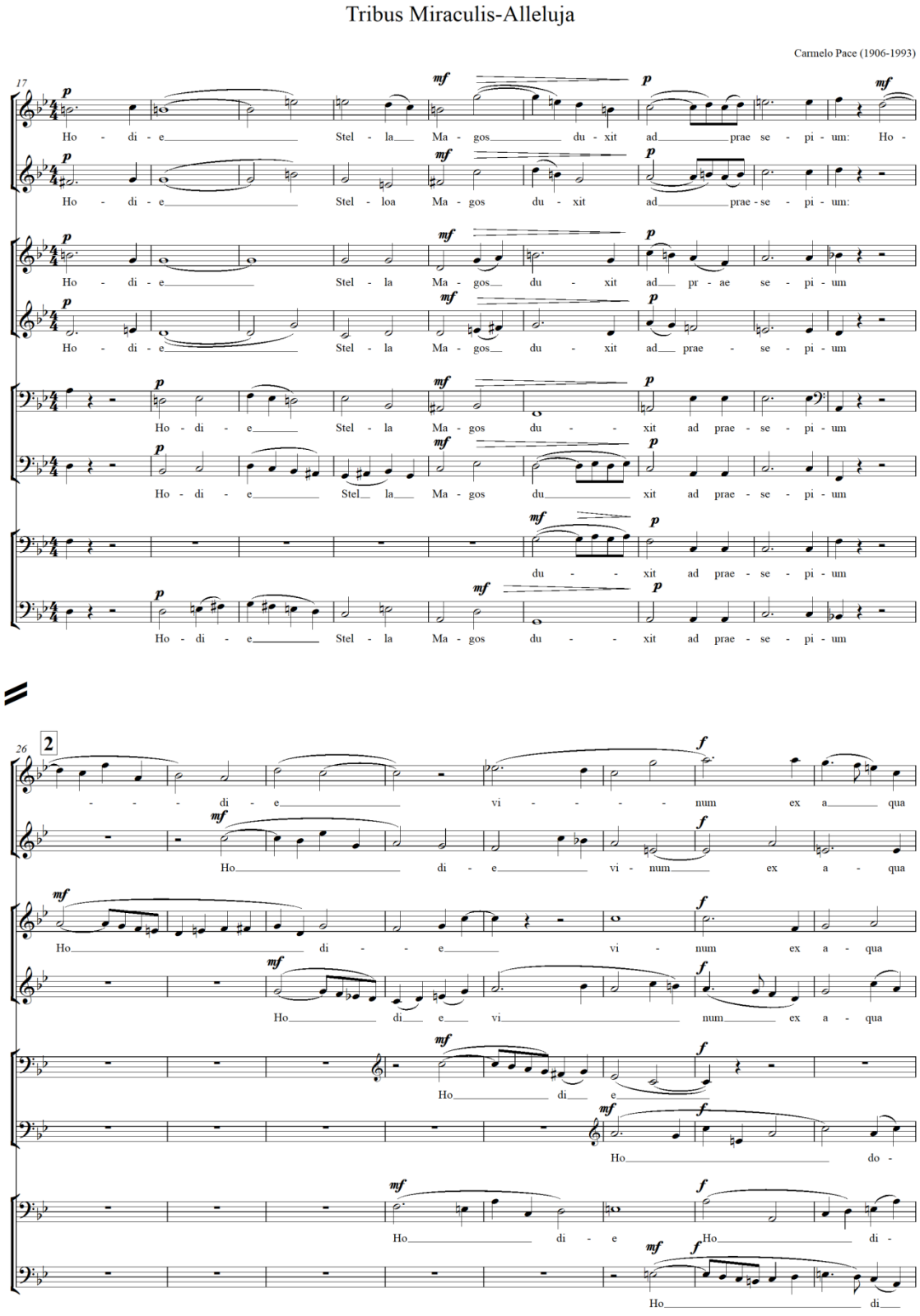


Figure 3: ***Tribus miraculis-alleluja*** **(1961) for eight mixed voices unaccompanied**

By the 1970s, Pace evidently felt able to permit himself a greater degree of harmonic freedom—perhaps on account of the relaxation of restrictions after the Second Vatican

Council of 1962-67. This can be seen in *Motet in medio ecclesiae* (1978) for SSATB, which was composed for the feast of St. Augustine of Hippo.

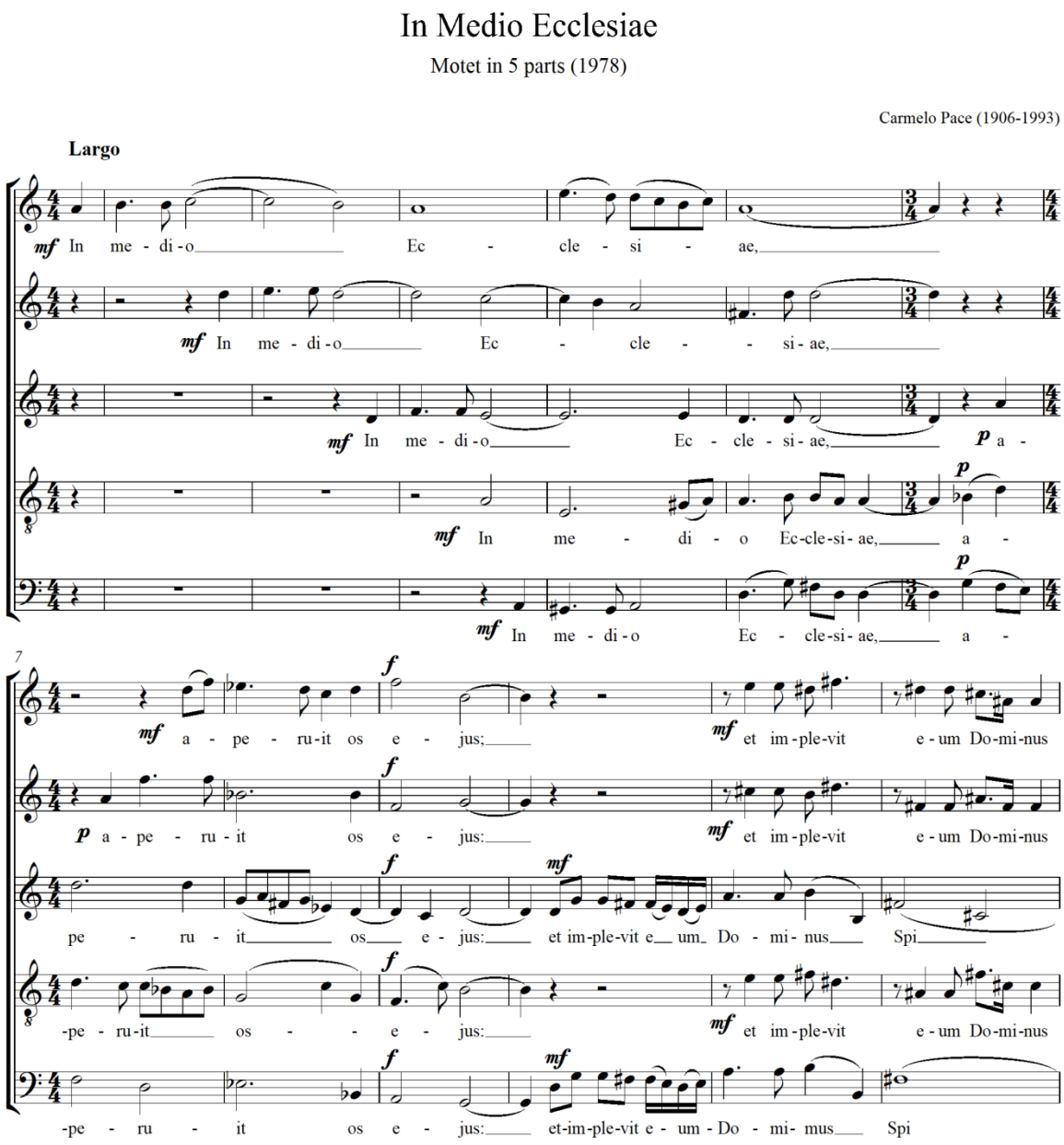


Figure 4: *In medio ecclesiae* (1978), bars 1-12[17]

As can be seen from **Fig. 4**, which shows the opening of this work, the nature of the choral writing remains quite indebted to Renaissance polyphony, although the vocal lines have become rather more disjunct, moving more rapidly through a wider compass (for

[17] Manuscript Number 2588

example, the ascent of the bass part through a tenth in bars 11-12) and featuring more frequent wide leaps. The harmonic language retains a firm triadic basis, but the sense of a prevailing tonal centre has become rather more elusive: after opening in A minor, the music moves quickly to a triad of E-flat major, a tritone away, by bar 8.

Pace's interest in writing liturgical music did not diminish with age. One of his most extended contributions to this repertory is the *Te Deum*, which was composed in 1983-84.[18] Lasting about forty minutes in performance, the work is written for soprano and tenor solos, mixed four-part choir, and orchestra. Pace described the work in a programme note as follows:

> After an orchestral prelude in Andante 6/8 time, the Chorus enter (in the same tempo) with a forte "Te deum laudamus". This is followed by a Tenor's Arietta, "Tibi omnes Angeli", in Andantino G major, with violins and violas downward sweeping arpeggios, immediately followed by the Choir's ejaculations of "Sanctus, Sanctus" in a vigorous tutti. The music now subsides with the gradual diminuendo of the Brass until the choir is left alone to sing in mezzo forte "Apostolorum chorus" with strings only. After this section has died away, the chorus with full orchestra sings aloud "Tu rex gloriae Christe". The Tenor solo interweaves with "Te ergo", whilst the Soprano solo is heard for the first time answering the Tenor's "Te ergo" developing in a duet (Soprano – Tenor), the orchestration is light. At the end of the duet, the Chorus takes up "Aeterna fac" in a moderato 3/4 time forte "Tutti". This section end quietly and slowly on "Salvum fac" – chorus and strings. This is followed by the Soprano solo "Rege Eos" in a moderate pace, soft tone. The choir joins softly at "Et Rege Eos". The Finale opens with "In te Domine Speravi" and is set for "Tutti", including two vocal soloists, in Andante theme, answered softly by the choir, and then by the Tenor solo. The Horns introduce the Allegretto, in which choir and soloists interweave, ending on a broad and exultant "in aeternum".[19]

In conception and in its formal organisation, the work is obviously indebted to eighteenth-century models such as Haydn's *Te Deum*, although it has a number of unusual features. Perhaps the most striking of these is the very opening of the work, which seems intentionally understated, being quiet and lyrical, rather than vigorous and brilliant, as is often the case with settings of this text from the Baroque and Classical periods. As shown in **Fig. 5,** it opens with simple unison contours enunciated by woodwinds in octaves (curiously, this is not in the time-signature indicated in Pace's programme note). This is

[18] The date is indicated on Pace's original manuscript.
[19] The above citation was found on the original manuscript, written by Pace.

followed by a nine-bar passage for brass and a ten-bar tutti which heralds the entry of the choir.

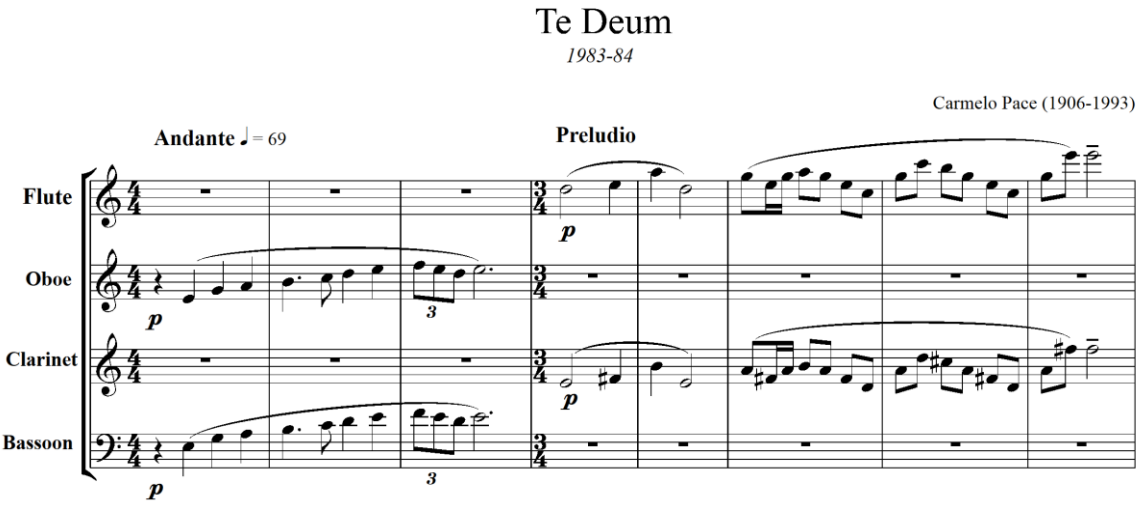


Figure 5: *Te Deum* (1983-84), for mixed four-part choir, soprano and tenor solos, orchestra with organ, Opening section - *Andante and Preludio*, bars 1-8[20]

The tenor solo and choir enters in the fourth section (*Andantino*), and a canonic duet between the Tenor and Soprano ensues in the fifth section (*Andante*). The choir re-enters in the sixth section (*Moderato*), and continues in the seventh section (*Mosso*), with the alto and bass parts doubled in the 'In gloria numerari'. The eighth section (*Andante*) modulates to the flattened mediant, E-flat major, in which key the choir re-enters after a five-bar orchestral passage. The ninth section (*Moderato*) modulates to the flattened submediant A^b major for the reappearance of the solo soprano, who is later accompanied by the choir. The tenth section (*Mosso*) returns to the opening key of C major; and the eleventh section *Andante* moves to the tonic minor, where the soprano and tenor soloists enter with the choir. The twelfth section (*Mosso*) returns to C major. After a six-bar orchestral passage, the choir enters in the irregular metre of 5/4. In the thirteenth section (*Allegretto*), the soprano and tenor soloists re-enter, joining the choir. The last section, *Largo*, forms a coda and ends on a plagal cadence in C major.

[20] Manuscript Number 2596

6.3 Other sacred choral works

Apart from his liturgical works, Pace composed a number of other sacred compositions for choir and orchestra, all of which date from the later part of his career. The first of these was the cantata *The Eternal Triumph* (1966) for soprano, tenor and bass solos, speaker, SATB choir, and full orchestra (see **Fig. 1**). The text, which deals with Christ's Resurrection, was compiled by the composer himself from 'the bible and other liturgical sources.'[21] It was first performed on 16 May 1966 by the 'Jesus of Nazareth' Choir (a notable Maltese choir) and professional local soloists, under the direction of the choir's conductor, Father Salvatore Galea. A repeat performance under the patronage of the Governor General and Lady Dorman was given at St. Paul's Anglican Cathedral, Valletta on the 21 March 1971. The work received very positive reviews. A critic writing for the *Times of Malta* remarked:

> This performance had a distinctive and consistent flavour to which various things contributed to the beauty of the music, the fervour of the choir and finally the pleasing performance of the soloists and the orchestra which was also assisted on the piano by Mro. A.R.Manché. As this piece made a profound impression, it is hoped that the amount of rehearsal time devoted to it will result in further future performances.[22]

Another review which appeared in the newspaper *Il-Ħaddiem* [The Worker] stated that:

> *Hawn il-kor tan-Nazzarenu kanta b'ħerqa stimolanti uħud mill-aqwa klimassi korali li qatt inkitbu min Malti. Dawn u il-Final għandhom jolktuk kemm għall-għazla armonika, kif għall-applikazzjoni orkestrali.*[23]
>
> [The Nazzarenu choir sang with wholeheartd enthusiasm some the best choral climaxes highlights that have ever been written to a Maltese text. These and the Finale will intrigue you by their harmonic approach and even by their orchestral effects].

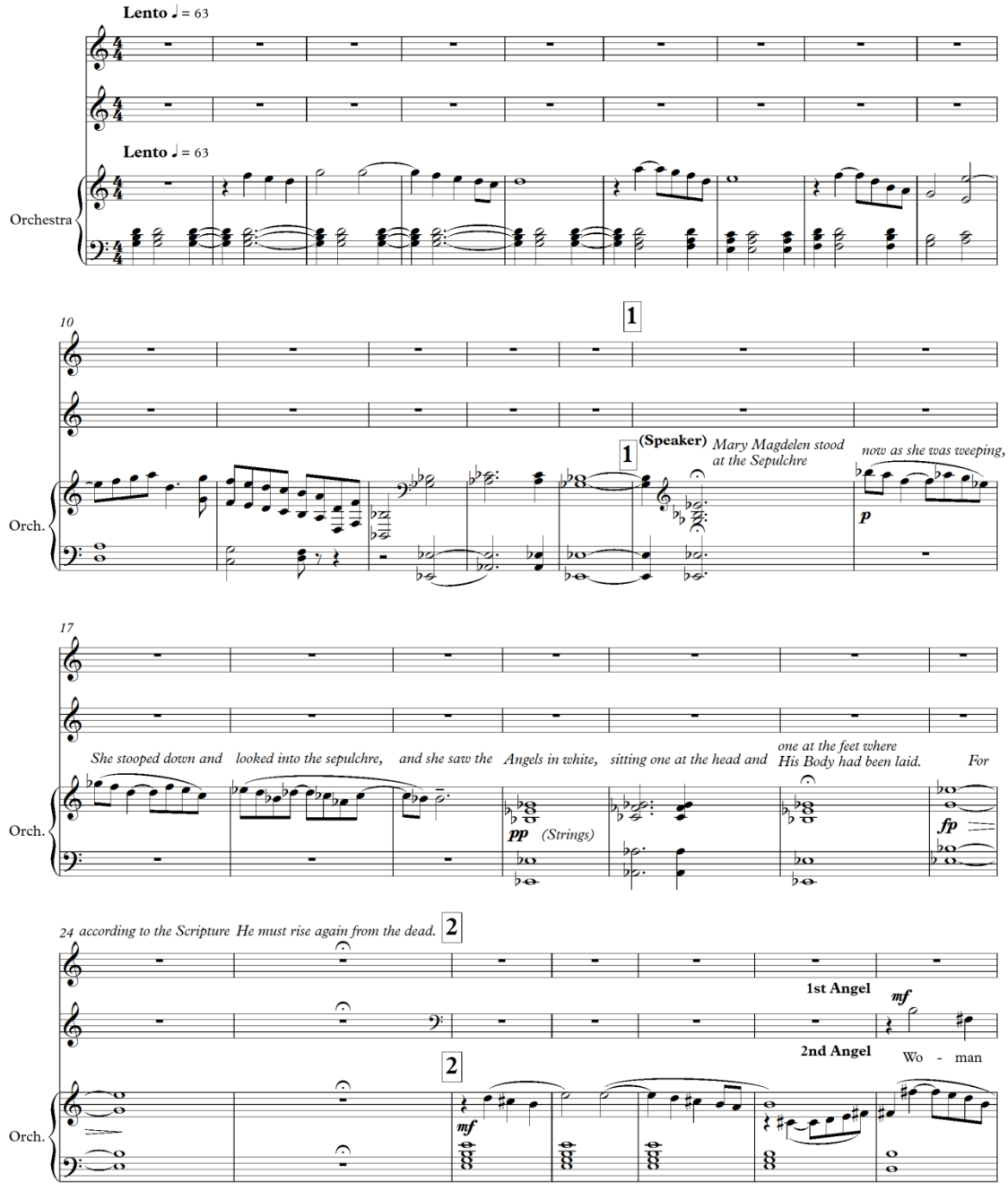
[21] de Gabriele and Caffari, *Carmelo Pace, A Maltese Composer, Thematic, Annotated and Illustrated Catalogue of Works*, 62.
[22] From a Correspondent, *Final Concert of M.C.I. Season, Times of Malta*, 23 May 1966, 4.
[23] Unknown author, *Il-Ħaddiem* (The Worker), 23 May 1966, 29.

The Eternal Triumph

Cantata

(1966)

Carmelo Pace (1906-1993)



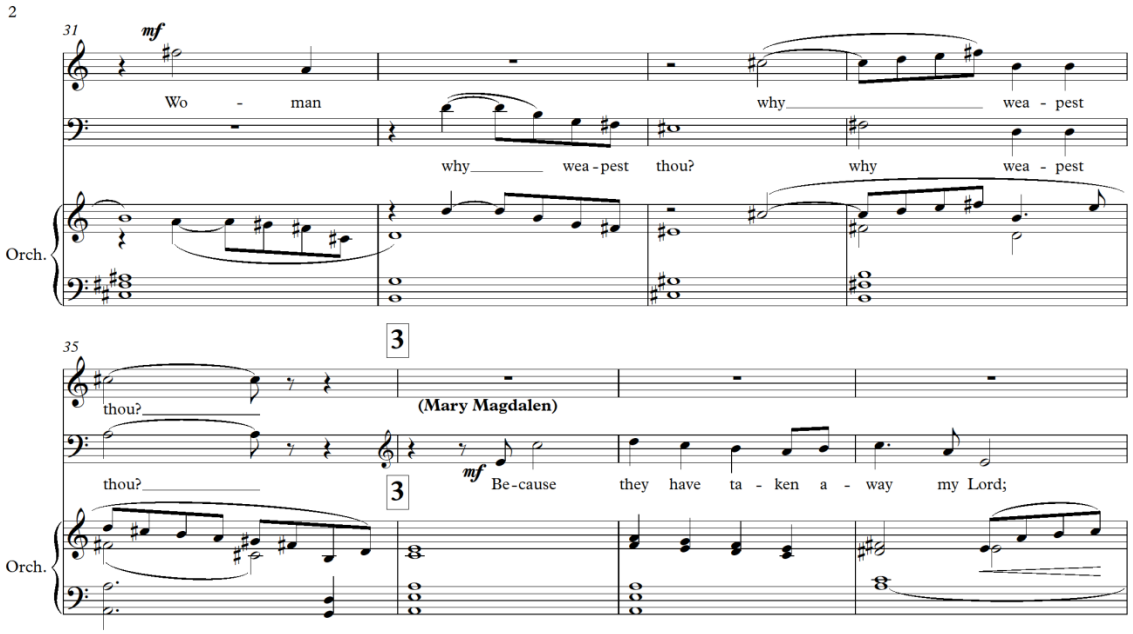


Figure 1: *The Eternal Triumph* (1966) – A Cantata for SATB choir, bars 1-38[24]

The cantata is through-composed, and comprises sixteen linked sections. It opens softly, in *Lento pace*, with slowly pulsating chords in the lower strings accompanying a lyrical diatonic oboe solo—a passage evoking the dawn on the morning of Christ's resurrection and his meeting with Mary Magdalene. In the next section, the choir enters triumphantly with the words 'Christians bring forth to the Paschal Victim your sacrifice for Praise'. This is followed by a bass aria (St. Paul) 'Brethren purge out the old leaven' and a jubilant chorus 'Young men and maids rejoice'. In the following scene, the music portrays the arrival of John and Peter at the tomb, where a fugal choral sections leads to a recapitulation of the previous material, in a more complex harmonic language. The finale, 'On this most solemn feast', is written for a full choir and orchestra in *Tempo Animato* and concludes with a grandiose *Alleluia*.

Twelve years later in 1978, Pace composed *The Seven Last Words*, a forty-minute cantata for mezzo soprano and tenor solos, SATB choir, and orchestra. The text was once again compiled by the composer, and is mainly drawn from biblical sources. Pace's programme note for the work reads:

> After the orchestral Prelude, the Evangelist (mezzo-soprano) narrates how Christ was seized by the Jews. This is followed by a contrapuntal chordal section – "There Jesus

[24] Manuscript Number 2620

> hung upon the tree." Then a brief recitative forms a bridge to the Aria of Jesus (tenor) – "Father forgive them." Next the Chorus narrates how Pilate condemned Jesus: and his crucifixion between two robbers. In the middle section of this work the Mezzo Soprano sings an Aria in the style of a Prayer – "O Lord in your love and mercy." This is followed by an agitated passage leading to a slower tune in which Jesus sings "It is fulfilled." A short recitative and a dramatic orchestral passage introduces the last words of Jesus – "In thy hand I commend my Spirit." A final Aria is now sung by Jesus which leads to the last full chorus – "Almighty Father." This choral section is written in four parts containing several devices including a fugato leading to a Solemn Hymn of praise to the Almighty Father.[25]

The work plays continuously without a break, one section leading seamlessly to the next. As the opening bars of the work show, its harmonic idiom is notably more chromatic that that of Pace's liturgical works, and is closer to that of his post-tonal scores, even if its musical language is not always consistently dissonant (see **Fig. 2** below).

[25] The above citation has found on the original manuscript, written by Pace.

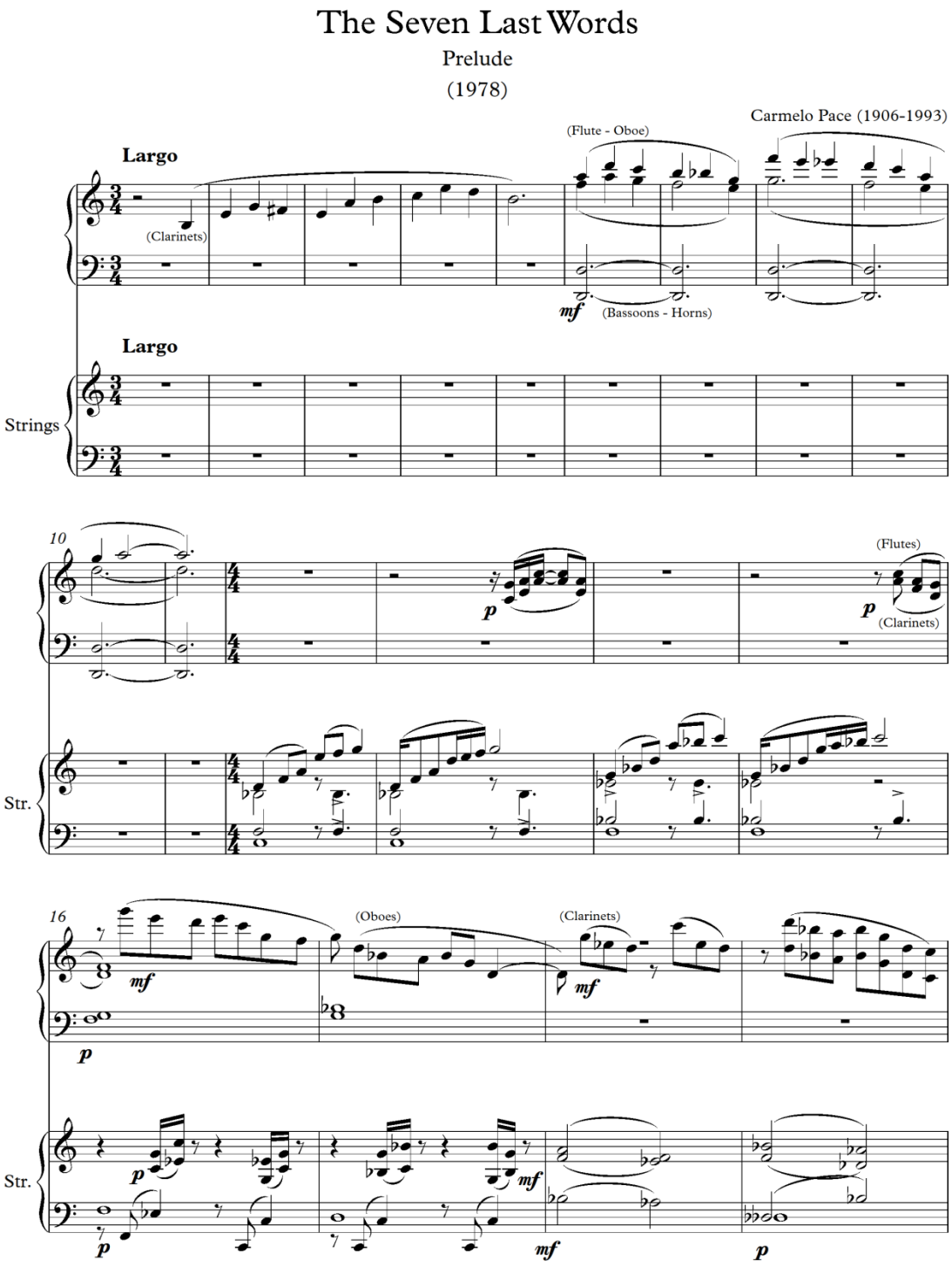


Figure 2: ***The Seven Last Words*** **(Prelude) (1978) for mezzo-soprano and tenor solo, SATB choir and orchestra, bars 1-19**[26]

[26] Manuscript Number 2621

In 1982, Pace wrote three further sacred works. The first of these is *Cantico di Salomone* a sixteen-minute cantata for soprano and tenor solos, SATB choir, and orchestra, which is based on texts from the Song of Songs in Italian translation. *Cantate Domino*, which is approximately of six minutes in duration, is scored for tenor solo, SATB choir and string orchestra. The work was performed several times by the St. Julian's Choir, conducted by the Reverend John Galea. As can be seen from the opening bars, which are shown in **Fig. 3** below, the work's harmonic language departs little from common-practice stylistic conventions, and in style, it is almost in the manner of a pastiche composition evoking music of the Classical period.

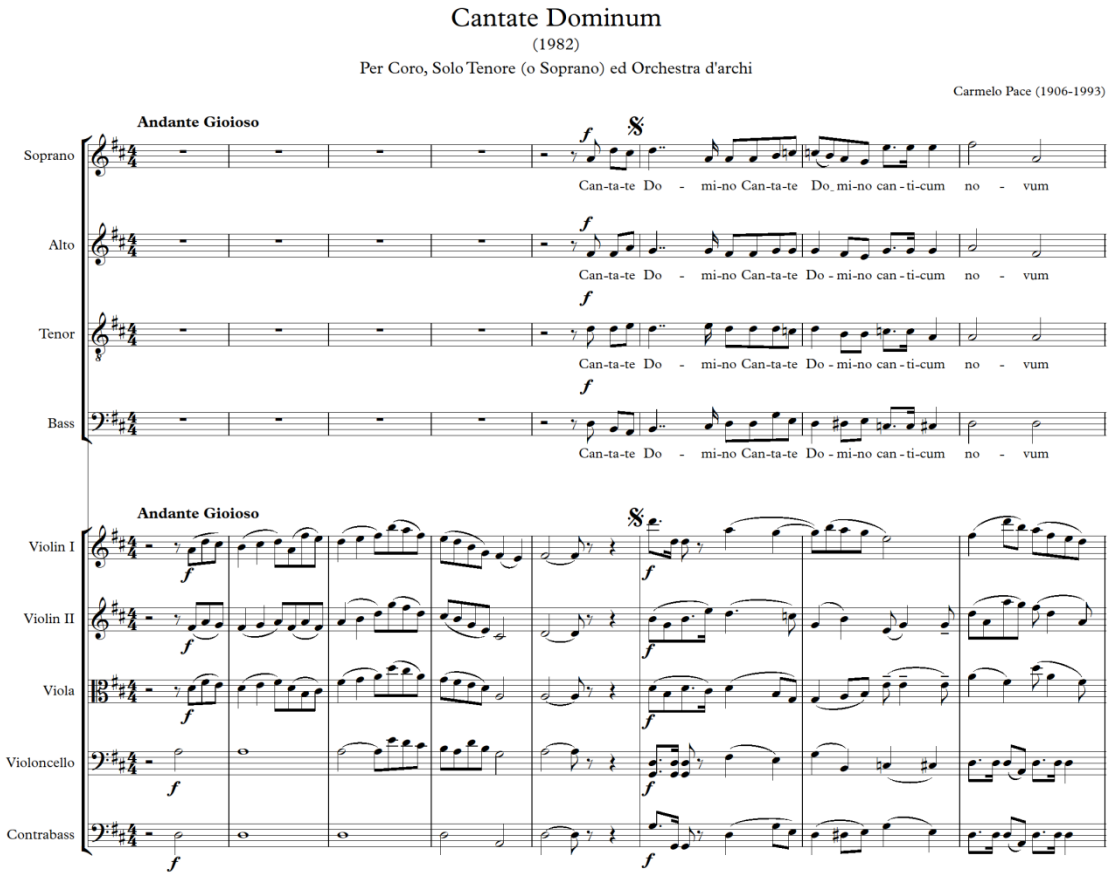


Fig. 3: *Cantate Dominum* (1982) for SATB choir, tenor solo and string orchestra, bars 1-8[27]

Equally conservative is the harmonic language of the third of these works dating from 1982, *Stabat Mater*, a fifty-minute ten-movement oratorio for soprano, tenor and bass solos, SATB choir, and full orchestra (see **Fig. 4**). The composition is dedicated to 'The Blessed Virgin, The Madonna of the Roses' who is supposed to have appeared to Rosa

[27] Manuscript Number 2623

Quattrini in 1964 at San Damiano in Italy. It is interesting to note that Helen de Gabriele[28] presented the original manuscript of this work to Pope John Paul II on 7 August 1985. The work was premiered on the 11 June 1982 at the Manoel Theatre. The soloists were Catherine Gauci (soprano), Andrew Sapiano (tenor), and Joe Vella Bondin (bass), who performed with the Manoel Theatre choir and orchestra under the direction of Maestro Joseph Sammut. In a review published in the *Times of Malta*,[29] the critic declared the work to be 'balanced in form and imbued with the proper spiritual feeling', and called for a second performance. A second review which appeared in the *Sunday Times of Malta*[30] described the work as being 'conceived on a grand scale, and elaborately constructed.' Like the two preceding works, the cantata is also in straightforward tonal idiom that departs little from common practice conventions, as can be seen from the musical example below.

[28] Helen de Gabriele happens to be Marcel de Gabriele's mother. Marcel de Gabriele and Georgette Caffari compiled Pace's illustrated catalogue of works.

[29] A.G.S. (Albert G. Storace) *End-of-season concert, Times of Malta*, 22 June 1982, 11. Newspaper cutting found at the Imdina archives, Malta.

[30] Rosa Micallef Judge, *End-of-season concert, Sunday Times of Malta*, 20 June 1982, 23. Newspaper cutting found at the archive.

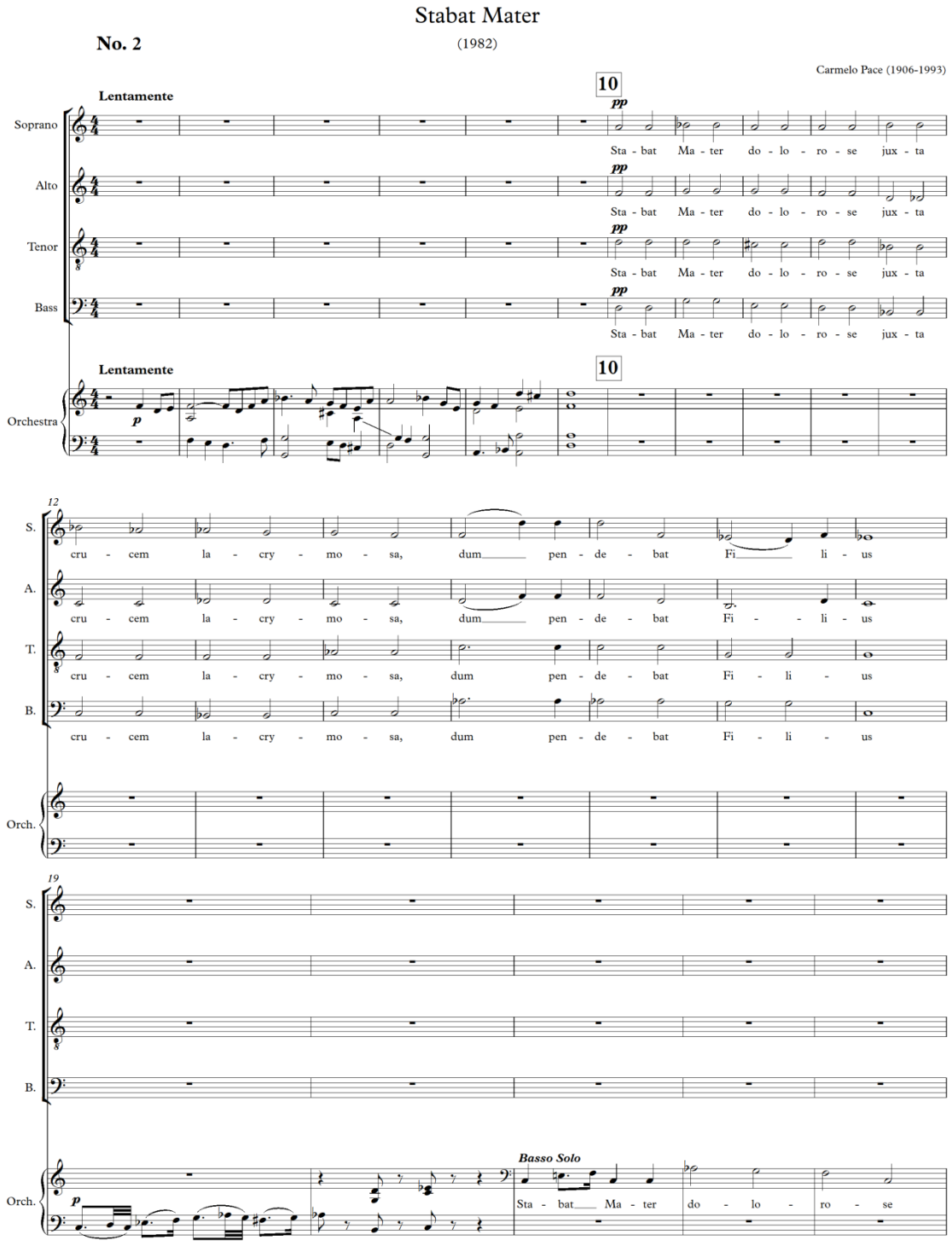


Figure 4: *Stabat Mater* (1982) for soprano, tenor and bass solo, SATB and orchestra, bars 1- 23[31]

[31] Manuscript Number 2624

Two further substantial sacred choral works to Maltese texts were composed towards the very end of Pace's career— *Sejħa* (Calling) and *Alter Christus*. *Sejħa*, which dates to 1986, is scored for tenor solo, SATB choir, and chamber orchestra, and was dedicated to the Archbishop of Malta Giuseppe Merceica. The work was premiered at St. John's Co-Cathedral on the 26 March 1987 to mark Pace's eightieth birthday, with the participation of Joe Huber (tenor) and the Collegium Musicum Choir. *Alter Christus* (1986) is a two-hour-long oratorio in twenty-four movements, which sets a poem by the writer Guzè Cardona's about the life of St. Francis of Assisi. It is composed for SATB choir, vocal soloists, organ, and string orchestra. Neither of these scores requires detailed consideration here, as they are once again in a conventional tonal idiom (as can be seen from the opening of *Alter Christus*, shown in **Fig. 5** below) and were evidently tailored to the abilities of local amateur choirs. While one does not wish to seem inconsiderate in assessing these scores, there is no gainsaying the fact that their musical material is disappointingly undistinguished and unmemorable, and that there is little in them that strikes one as genuinely inventive or imaginative.

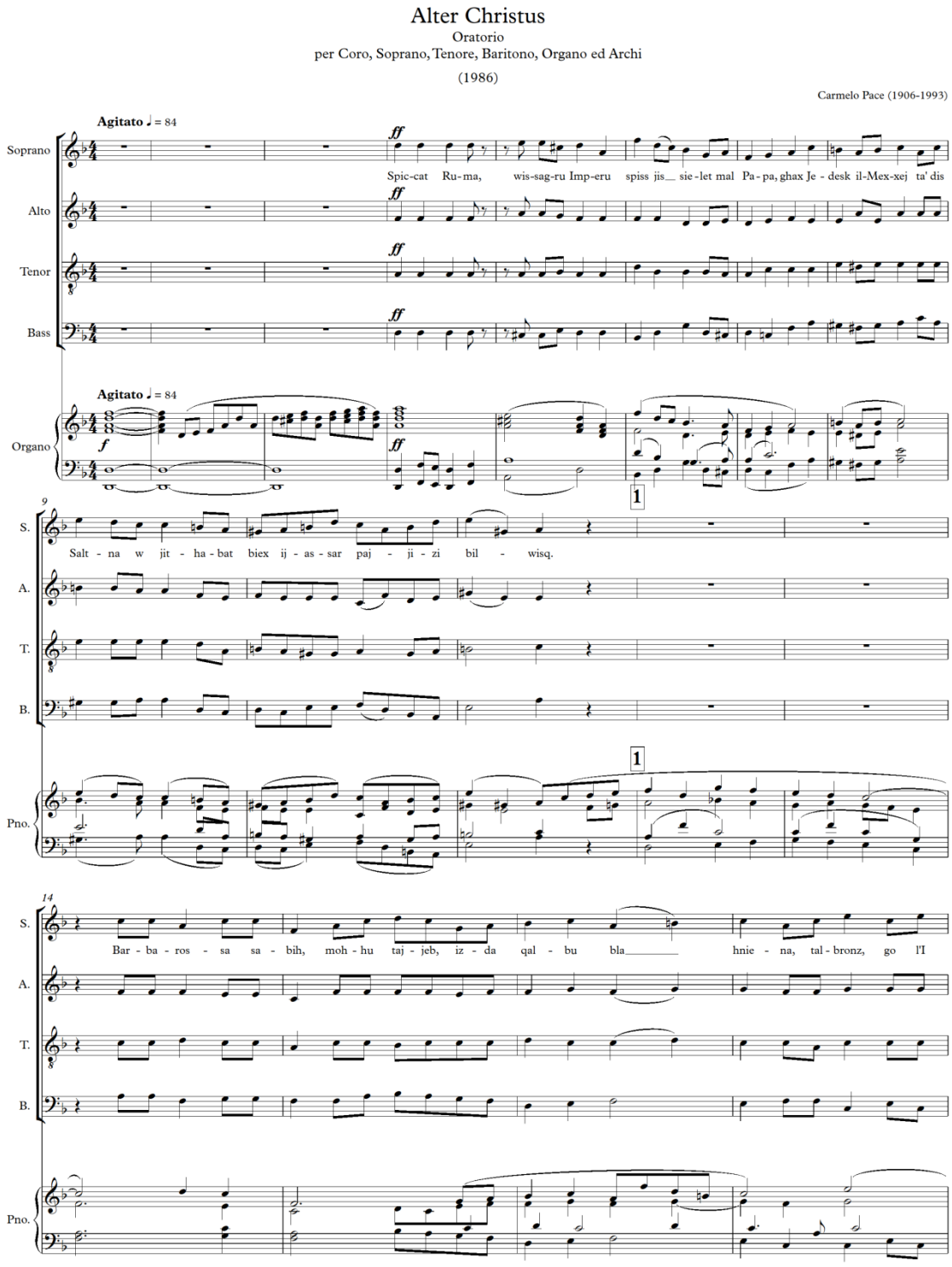


Figure 5: *Alter Christus* (1986) for SATB choir, soloists, organ and string orchestra, First movement, bars 1-17[32]

[32] Manuscript Number 2627

6.4 Other choral works

In addition to his liturgical music and sacred works, Pace also composed a number of other choral works, most of which do not require detailed examination here, as they are slight pieces composed for amateur choirs, generally with keyboard accompaniment. For the most part, their styles are close to those of the keyboard and chamber works that were also designed for amateurs, and which have been described in previous chapters. They range from simple hymns and Christmas carols to more elaborate part-songs, some of which are based on Maltese folk music. (A good example of a piece in this vein is *L-Imnarja* (1960), a six-minute work for unaccompanied SATB choir to a text by Pace himself depicting 'a day of village merry-making to celebrate the old feat of St. Peter and St. Paul.'[33]) Much of the music that Pace composed in this vein is comparable to the choral works written for amateurs by contemporary British composers such as Vaughan Williams. All of them are in a straightforward tonal idiom and are designed to be well within the capabilities of local choirs and vocal ensembles. The keyboard accompaniments, when used, are similarly modest in their technical demands. Many of these pieces were performed at the Malta Cultural Institute Concerts, and a few of them, such as *Btajjel* (1965), a short work based on a Maltese *għana*, received occasional performances abroad. Pace entered others for composition competitions, such as the *Madrigali Spirituali* (1972) for unaccompanied SATB choir, which was awarded first prize by the Performing Right Society Limited at a competition held in 1972.

An exception is presented by Pace's sole important choral-orchestral work on a secular subject, *Alba dorata*, which dates to 1964. Pace described this score as an 'opera-oratorio', which suggests a hybrid of the two genres. However, this designation is rather misleading, as there is no indication that he intended the work to be staged or even semi-staged. The most likely explanation for his choice of this term is that the solo vocal writing in this score is often akin to opera, being of a more dramatic nature than in his sacred works, in which his vocal writing tends to be much more restrained.

[33] de Gabriele and Caffari, *Carmelo Pace, A Maltese Composer, Thematic, Annotated and Illustrated Catalogue of Works*, 333.

The text for *Alba Dorata* was written by Vincenzo Maria Pellegrini,[34] a friend and close colleague of Pace who was a Maltese writer of some note. It is written in Italian, and evokes three historical periods in Maltese history: Part I, *Trionfe di Fede*, depicts the pre-Christian era; Part II, *Gloria Europea*, the Great Siege of Malta in 1565; and Part III, *Osanna agli Eroi*, the period from the Napoleonic invasions to the present day. Pace's score is conceived on a grand scale, requiring four vocal soloists, two mixed-voice choirs, and large orchestra, and would last approximately two and a quarter hours in performance. To date, only Part III has been performed, as part of the programme of a concert held in St John's Co-Cathedral in Valetta on the 29 March 1983 under the auspices of the Cultural Division of the Maltese Ministry of Foreign Affairs and Culture in the presence of the Maltese President Her Excellency Agatha Barbara. [35] Prof. Dr. Dion Buhagiar[36] conducted the resident Collegium Musicum choir[37] and orchestra. This performance elicited a very positive response, and a review of the event which appeared on 13 April 1983 on *The Times of Malta* praised the high standard achieved by the choir and orchestra, and noted Pace's acknowledgement of Hindemith's influence on the work's orchestration.

Pellegrini's poem presents a panorama of what he regarded as crucial episodes in Maltese history, starting with the overthrow of pagan Phoenician deities and the advent of Christianity, and tracing Malta's long struggle to free itself from foreign domination culminating in the achievement of political independence in the twentieth century. The central character in Part I is the Phoenician god Melqart, traditionally associated with the city of Tyre in Lebanon, who was widely venerated across the Mediterranean from Syria to Spain. He was also known as Baal Sur (Lord of Tyre) and was identified with Herakles (Hercules) since at least the sixth century BC.[38] The central character in Part II is the illustrious hero Fra' Jean Parisot de Valette (1495-1568)[39], a French nobleman and the

[34] A brief description of the librettist is given in the Biography Chapter.
[35] Other works that were performed were: *Lil Malta f'Jum il Ħelsien* (In Malta in the Republic Day) by N. Theodoraksi, K. Vassallo, arr. D. Buhagiar; Overture (1882) in Mi Minore by Anton Nani*; Lil Art Twelidna* (ODE) by A. Borg OSA; The Malta Suite by Charles Camilleri; Overture (La Joconde) by Nicolo Issouard; and Sinfonia No. 3 (1854) by Guiseppe Spiteri Fremond OSA.
[36] For reference, see http://www.um.edu.mt/medinst/music/staff/profmrodionbuhagiar - [Accessed 10 July 2012].
[37] For reference, see http://www.collegium-musicum.net/ - [Accessed 10 July 2012].
[38] For reference, see Corinne Bonnet, *Melqart*, Encyclopedia of Religion, ed. Lindsay Jones. 2nd ed. Vol. 9. (Detroit: Macmillan Reference USA, 2005), 5846-5849. *Gale Virtual Reference Library* http://librarum.org/book/16331/113 - [Accessed 25 January 2014].
[39] For reference, see S. J. T. Miller, *la Valette, Jean Parisot de,* New Catholic Encyclopedia, 2nd ed. Vol. 8, (Detroit: Gale, 2003), 384-385. Gale Virtual Reference Library, http://go.galegroup.com.ezphost.dur.ac.uk/ps/i.do?id=GALE%7CCX3407706507&v=2.1&u=duruni&it=r&p=GVRL&sw=w&asid=00a3219a42637279e08039422faf9629 - [Accessed 10 July 2013].

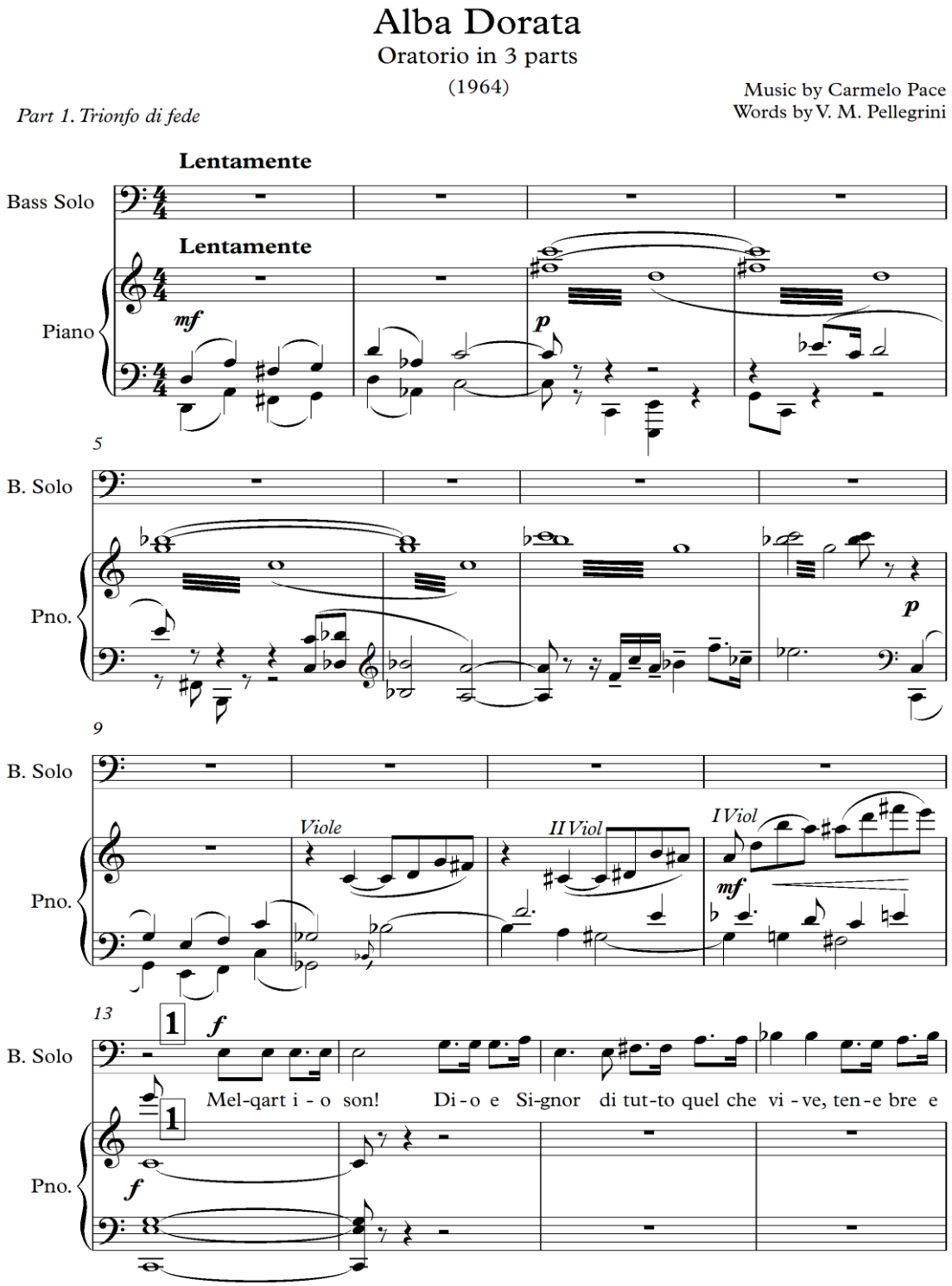
49th Grand Master of the Order of Malta from 1557 to 1568, who commanded the the resistance against the Ottomans during the Great Siege of Malta in 1565. Much of the action in this section depicts his struggle against the formidable Ottoman admiral Dragut (1485-1565), also known as Turgut Reis, who had been responsible for extending Otttoman naval control across North Africa. In 1565, while directing the bombardment of Fort St. Angelo, the main stronghold of the Knights of Malta, Dragut was mortally wounded by debris from a cannon shot fired during a decisive battle which led to the rout of the Ottoman naval forces, and he died shortly afterwards. Part III principally focuses on another Maltese national hero, Filippo Sciberras (1850-1928)[40], the President of *Comitato Nazionale*, formed to defend the rights of the Maltese citizens after World War I during a time of social unrest. After a severe riot on the 7 June 1919, a National Assembly convened by Sciberras issued an appeal for a new constitution from the colonial government, an event which eventually led to Malta being granted self-governing status by the British in 1921. The last important character in the work is Dun Karm Psaila (1871-1961),[41] an important Maltese national poet and writer who wrote his first poem in Maltese in 1912, and subsequently wrote the text of the Maltese National Anthem.

In view of the fact that the work focuses on Maltese national history, and is fervently patriotic in tone, Pace's and Pellegrini's decision that the libretto should be in Italian rather than Maltese seems somewhat curious. According to Joseph Vella Bondin, Pace's friend and student, the composer gave his librettist complete freedom in all matters pertaining to the text, and did not make any specific demands concerning its structure and the nature of its language. No documentation has come to light which might explain their decision, but given the predominance of Italian operatic styles in Malta well into the twentieth century, it is possible that both considered Italian to be a more euphonious language for singing. An examination of the musical language of the score certainly bears out the this supposition, as it is heavily indebted to the styles of Italian opera and particularly to Verdi's declamatory manner in characterising heroic male roles. Indeed, Pellegrini seems to have intentionally employed a rather old-fashioned Italian which expressly recalls the language of Verdi's operatic libretti. This point is well-illustrated by

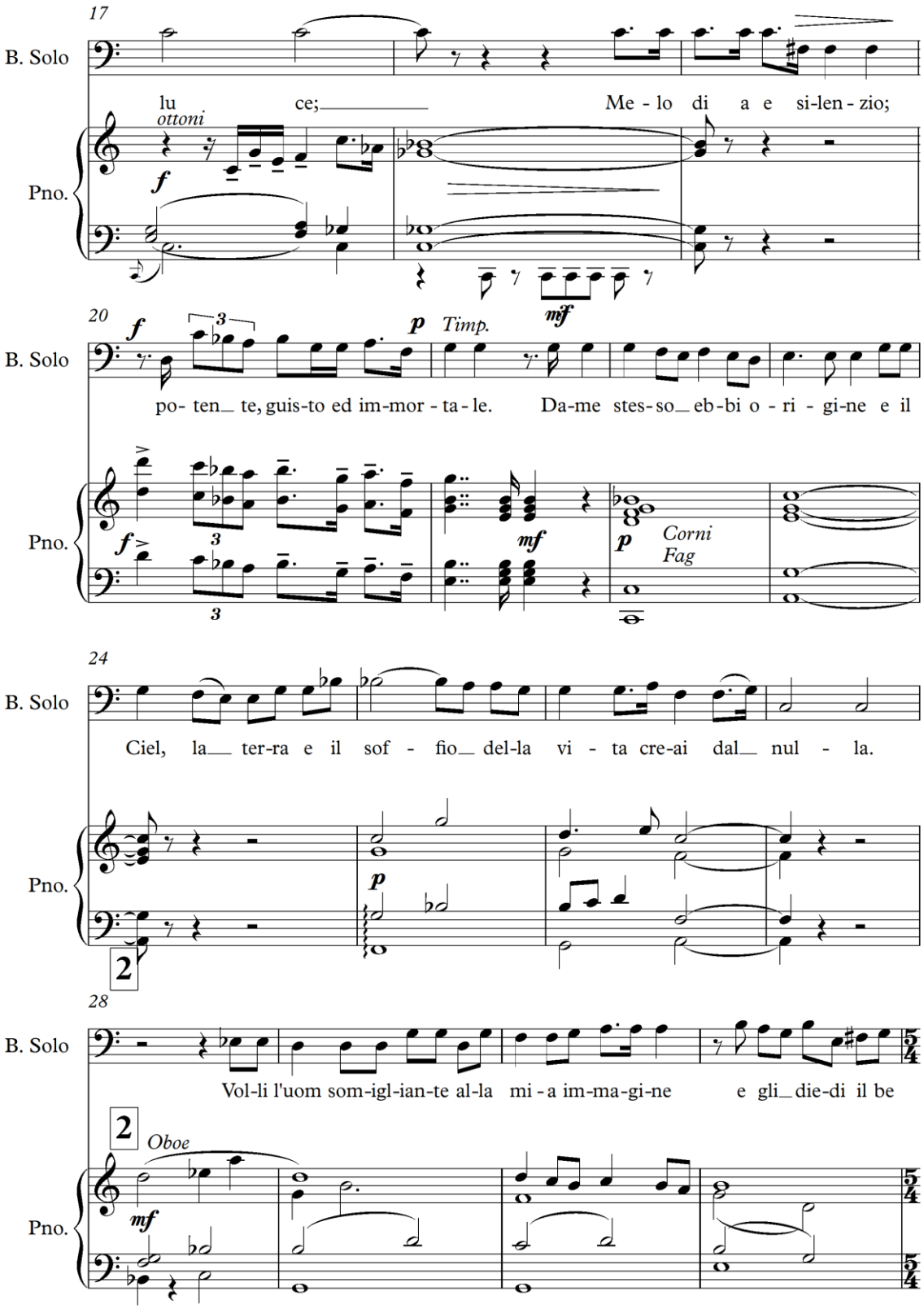
[40] Michael J. Schiavone, *Dictionary of Maltese Biographies*, Vol. II, G-Z, (Malta: Pin Independent Publication, 2009), 1420-1421. It is noted that: 'in an appreciation in *The Daily Malta Chronicle* on 30 August 1928, Sir Filippo Sceberras was described as 'an ardent patriot, honest, upright, and fiercely independent. He lived and died in the service of his country…a politician of the old school with a moderation and sincerity which could not fail to win for him the respect and admiration of even those who did not agree… with his political views.'

[41] Ibid: 1327-1330.

Malqart's opening soliloquy, in which he proclaims his power as creator of the universe (see **Fig. 1** below).[42]



[42] I am Melqart/ lord and master of all that survives/ light and darkness/ melody and silence/ powerful/ just and immortal/ from me originated the heavens/ the earth and the breath of life I created from nothing/ I welled man to be my image and likeness and I give him beast and flock/ birds and fish/ serpents and blazing fire/ I am the king of mankind and man has given me various names/ but for the Phoenician I am Melqart. [Translated by Joe Navarro – 20 July 2014].


17
B. Solo
lu ce; Me - lo di a e si-len - zio;
ottoni
Pno.
f
mf
20
B. Solo
Timp.
po- ten_ te, guis-to ed im-mor - ta - le. Da-me stes-so_ eb-bi o - ri - gi-ne e il
Pno.
Corni
Fag
24
B. Solo
Ciel, la_ ter-ra e il sof - fio_ del-la vi - ta cre-ai dal_ nul - la.
Pno.
2
28
B. Solo
Vol-li l'uom som-igl-ian-te al-la mi - a im-ma-gi-ne e gli_die-di il be
2
Oboe
Pno.

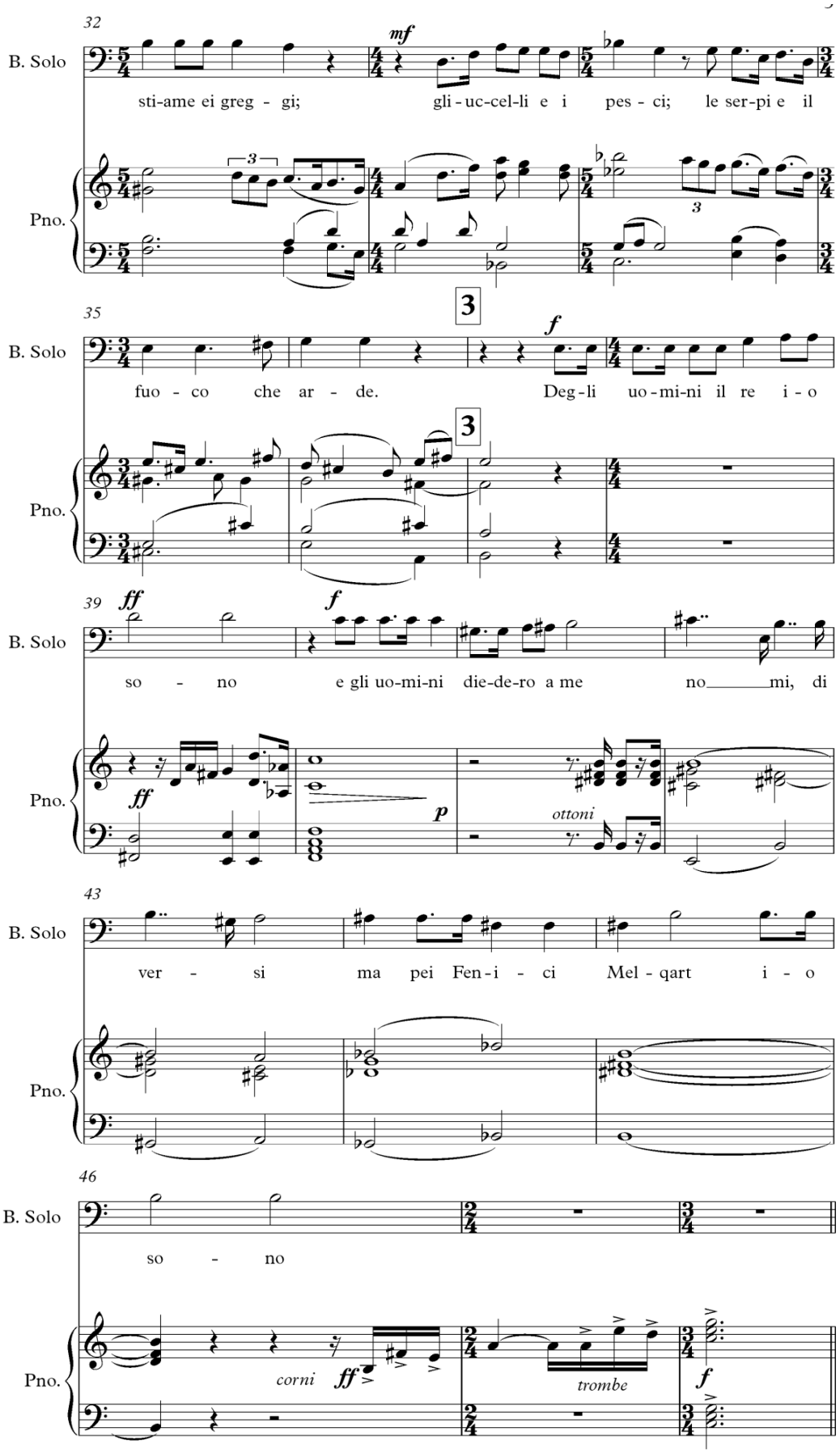


Figure 1: *Alba Dorata* (1964), Introduction Section, Part 1[43]

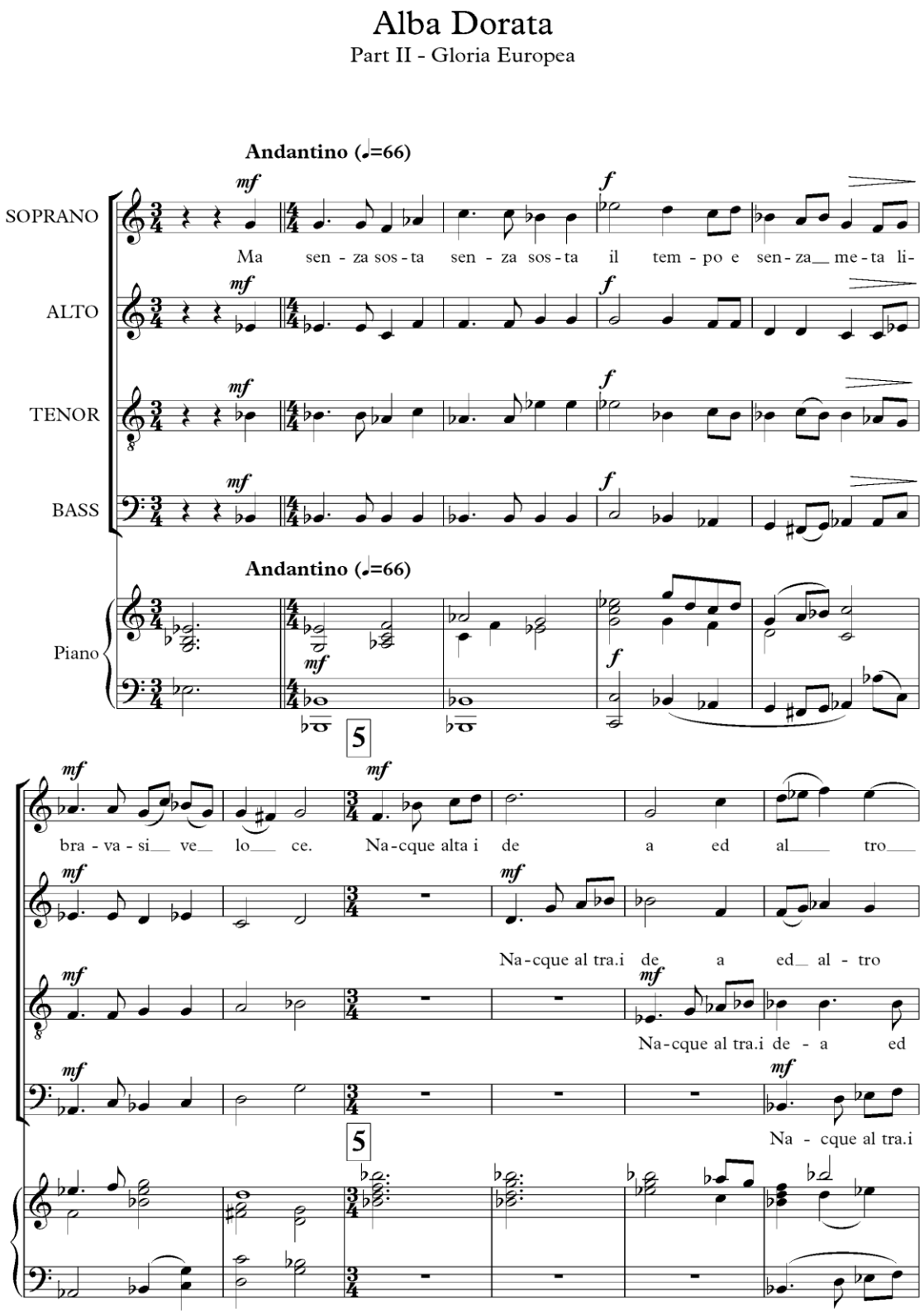
[43] Manuscript Number 2619

However, Pace's indebtedness to the style of Italian opera is largely confined to some aspects of the vocal writing, and in other respects, the work owes comparatively little to Italian precedents, in spite of its fairly traditional structural organisation in sequences of linked recitatives, arias, ensembles, and choruses. In particular, it lacks the kinds of qualities that one associates with Italian opera at its finest, and especially the great operas of Verdi—the ability to draw sharply contrasted characters, and to achieve a sense of dramatic dynamism and taut pacing. Again, while one does not wish to seem meagre in appraising this score, it is difficult not to conclude that it is not a very viable work, as Pace made some serious compositional miscalculations that militate against the maintenance of dramatic interest over such an extended musical span. The most serious of these merit some discussion here, as they reveal some of Pace's most pronounced weaknesses in his dramatic works.

In the first place, the style of vocal writing throughout the work is curiously restricted. All of the vocal parts are confined to a narrow range, for the most part not exceeding an octave. Surprisingly little use is made of the singers' upper registers, even at climax points. Furthermore, much of the solo vocal writing is in the manner of continuous arioso and is recitative-like in nature, being generally very simple and syllabic. This creates several problems. The first is that of monotony, as the effect of arioso palls over such a long time-span if not set off against contrasting approaches to vocal writing and word-setting: it makes a rather static, undramatic impression, a problem not helped by the fact that the voices remain continuously confined to their middle registers. Secondly, the melodic contours of this arioso-recitative are not particularly memorable or distinguished, and make the impression of a continuous improvisation around the text. Thirdly, because all of the solo parts are written in the same manner, it is virtually impossible for Pace to differentiate the characters satisfactorily, and to project their contrasting personalities. Finally, the employment of continuous arioso-recitative over such extended spans makes it very difficult to achieve long-range momentum, or to generate tension that builds towards dramatic highpoints.

The writing for the chorus suffers from similar problems. Again, for the most part, the choral passages give the impression of merely being continuously improvised around the text. All of the voice parts are also confined to a narrow range, and there is very little textural variety: much of the writing is straightforwardly homophonic, with only intermittent attempts to create more interesting textures in which the voices are allowed a

greater degree of independence. This can be seen clearly from a representative passage from Part II, reproduced in **Fig. 2** below.



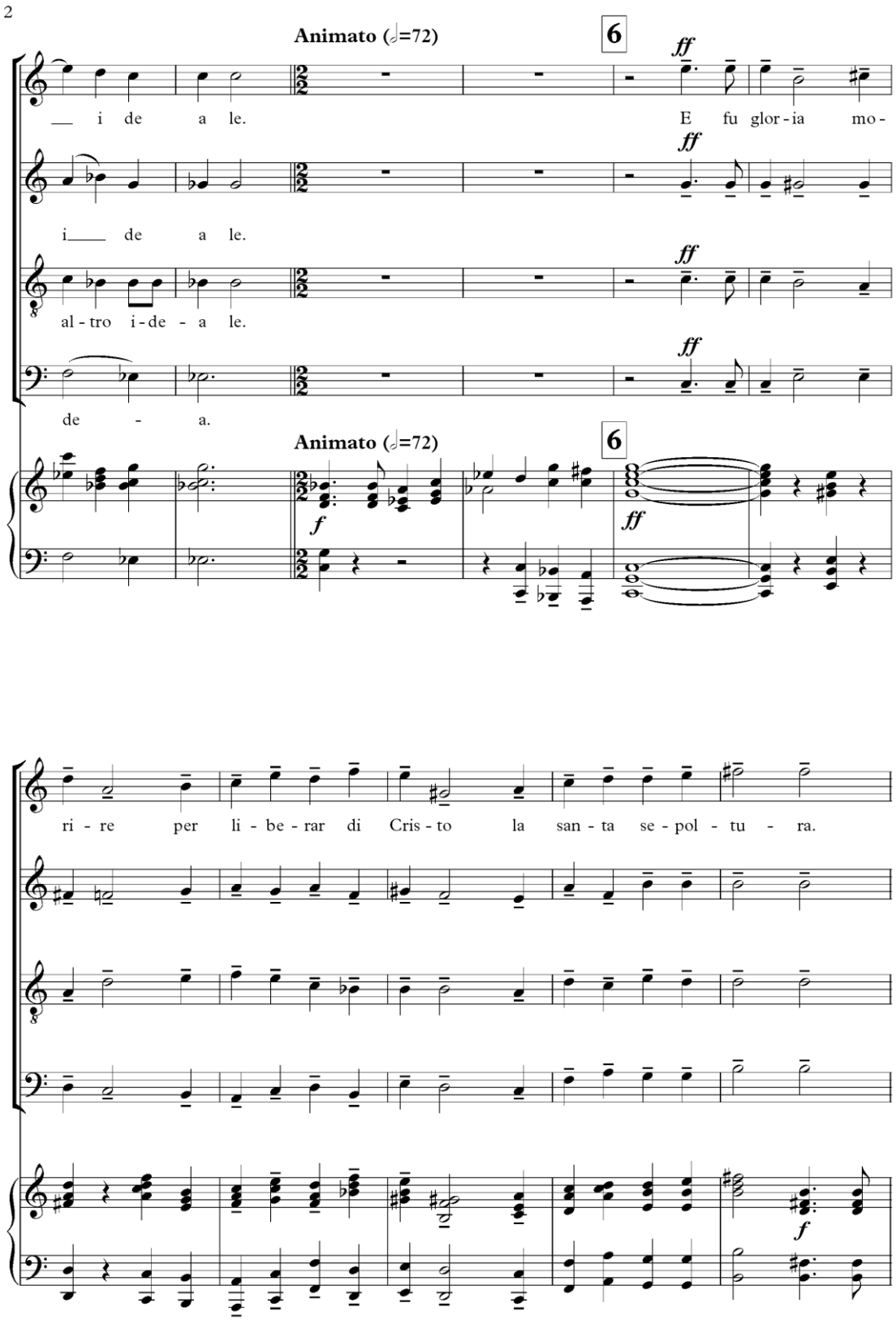


Figure 2: ***Gloria Europea*****, Part 2, bars 32-53**

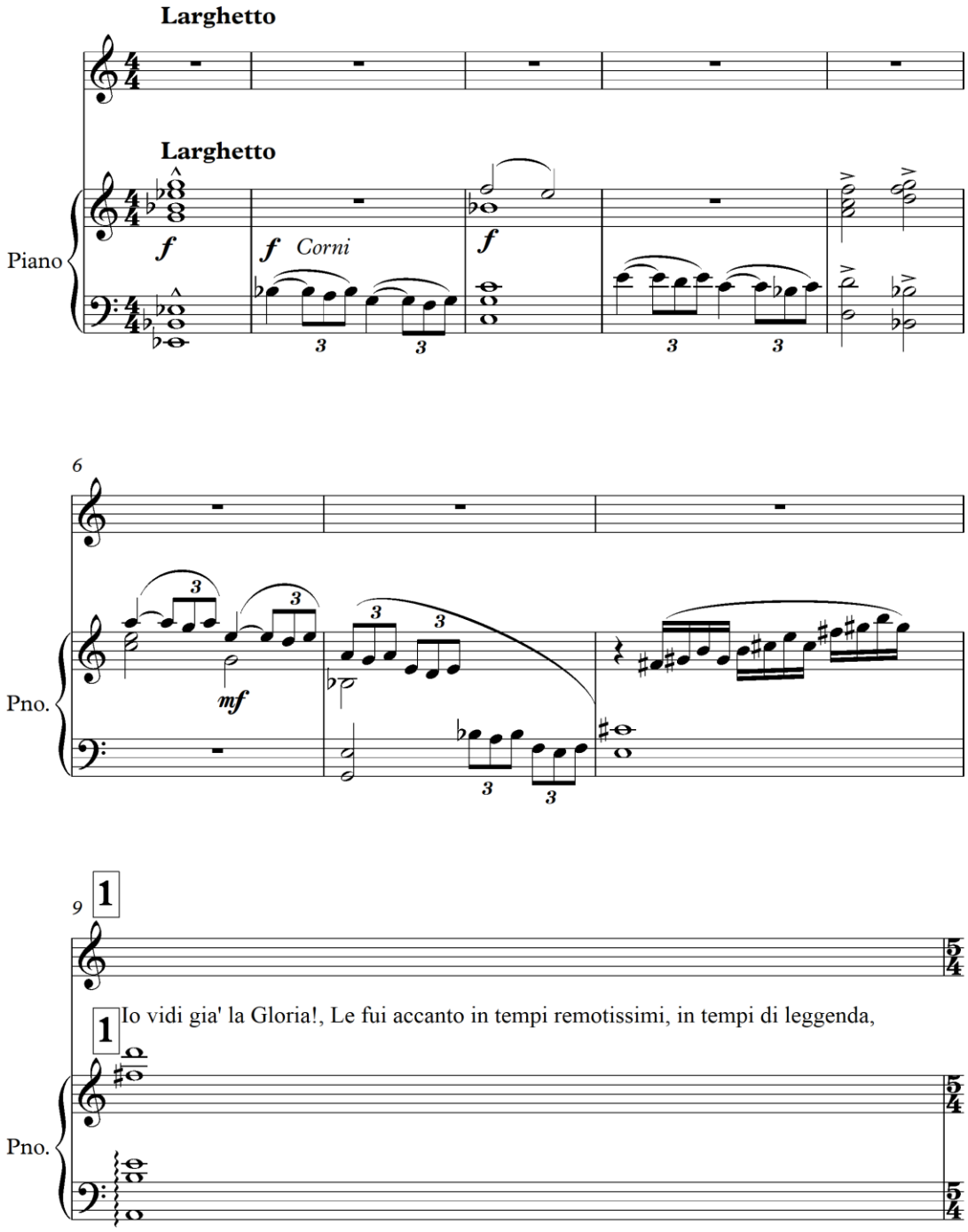
Another significant weakness of *Alba Dorata* concerns Pace's treatment of the orchestra. Even allowing for the fact that he was composing for a semi-professional ensemble of limited technical proficiency, his writing for the forces at his disposal is disappointingly unadventurous. The orchestra is confined entirely to a completely subsidiary role of providing harmonic support: it often doubles the vocal or choral contours and is seldom afforded prominence. A close examination of the score does not reveal any attempt on Pace's part to assign the orchestral any musical material that is developed independently as a means of commenting on the action and of contributing to the dramatic thrust of the unfolding narrative, such as key leitmotifs associated with various characters. Furthermore, the orchestral writing displays a comparable monotony to the choral and vocal writing. In many passages, it does little more than accompany the singers with static sustained chords which are not rhythmically or texturally activated in any way (a representative example of this approach is shown in **Fig. 3** below, which is taken from Part II).[44] While writing of this nature could naturally be used from time to time, it can become tedious when used continuously. Moreover, the static nature of the orchestral writing further intensifies the unrelievedly static impression made by the work as a whole. Pace does not seem much interested in the sensuous aspects of instrumental timbre, and relegates the orchestra to a wholly functional role.

Summing up, then, *Alba Dorada* reveals Pace's most serious technical limitations as a composer, and strikes one as being on a much lower level of accomplishment than the best of his chamber and instrumental works. Similar shortcomings are also noticeable in his operas, as we shall see when these works are discussed in the final chapter.

[44] I have already seen Glory!/ I have been close to it since time immemorial/ since legendary times/ and have had illusions of impending greatness/ I have seen among the Cyclops had by my side supreme powers/ other types of beauty have I seen/ other powers/ I have seen battles in interminable fields/ on rocky mountains/ over immense expanses of seas. [Translated by Joe Navarro – 20 July 2014].

Alba Dorata

Part II - Gloria Europea



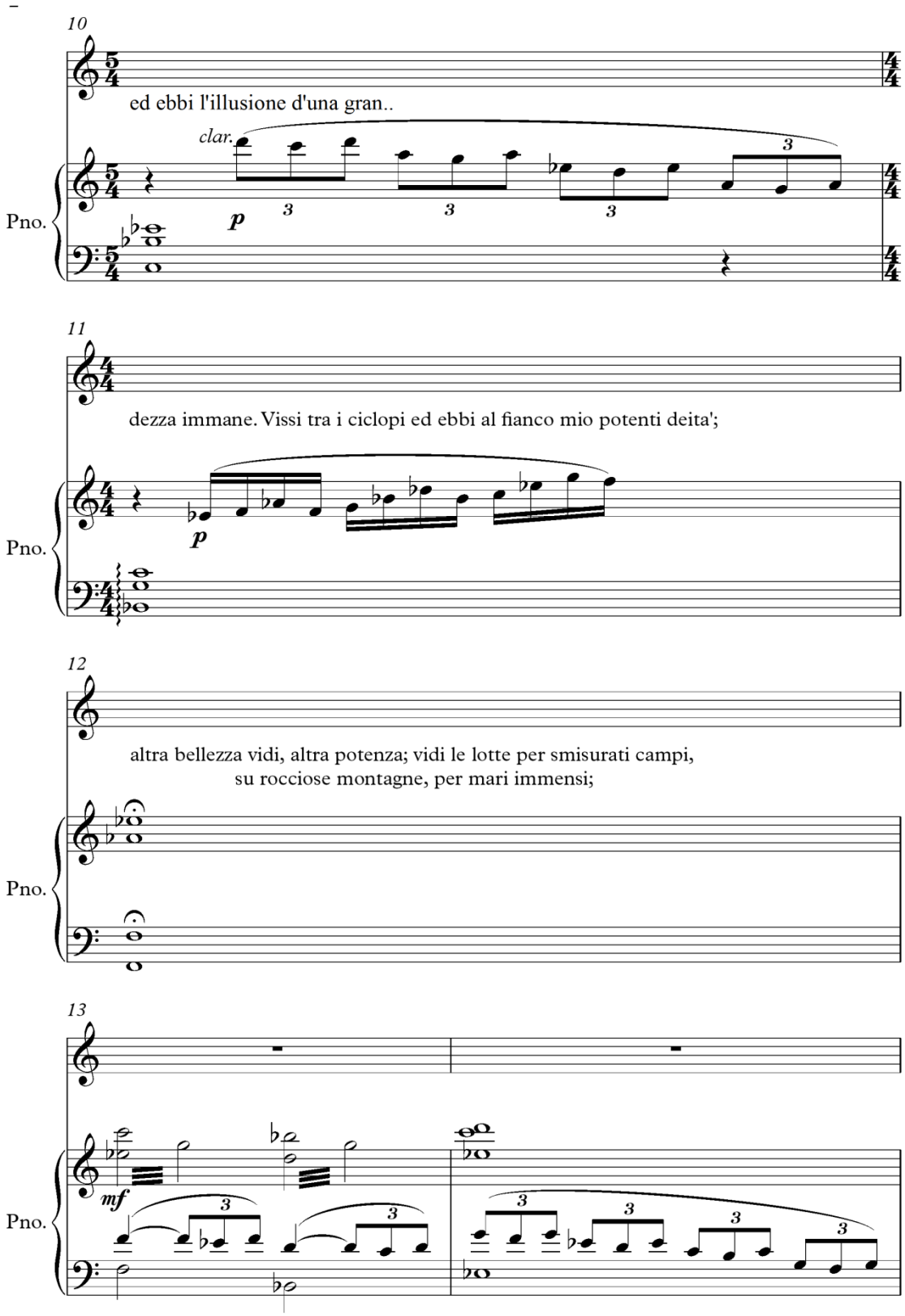


Figure 3: ***Gloria Europea*****, Part 2,** ***Larghetto*****, bars 1-14**

6.5 Solo vocal works

As shown in the second chapter, Pace composed songs from the very beginning of his career, including a number of songs in contemporary light idioms. Once again, most of these do not merit detailed consideration here, as their style resembles that of Pace's keyboard and chamber works for amateurs. Amongst these solo vocal works in a conventional common practice harmony are a few curiosities, such as a few pieces that are pastiche compositions in the style of Italian *bel canto*, reminiscent of the *Composizioni da camera* of Bellini, Donizetti, and Verdi. The circumstances under which these Italianate works were written are unknown, but they may have been written as vocal exercise pieces for talented local singers. Two of them in particular are highly virtuosic—*La Campana* (see **Fig. 1**) and *Tema e Variazioni* (see **Fig. 2**), both written in 1960 for soprano and piano. Both are elaborate display pieces that take the form of a theme and variations, and may well have been modelled on the celebrated set of variations *Deh! Torna mio bene* by Heinrich Proch (1809-1878), which remains in the repertoire of coloratura sopranos to this day. As the extracts from both pieces below show, Pace clearly revelled in the opportunities that they presented for extravagant vocal virtuosity, and the exploration of extremes of range and of vocal agility.

La Campane

Carmelo Pace 1906-1993

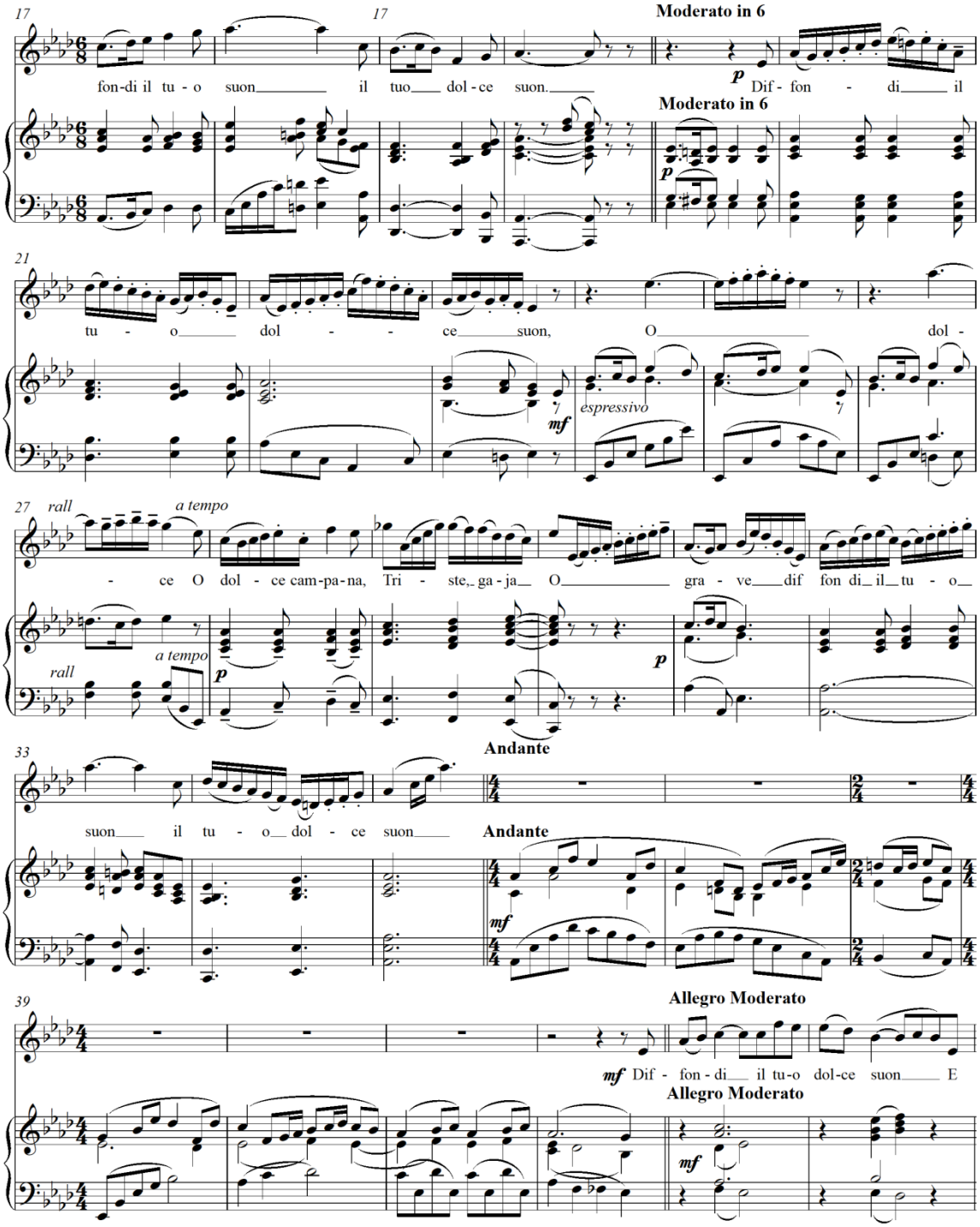


Figure 1: *La Campana* (1960), soprano and piano, bars 17-44[45]

[45] Manuscript Number 2873

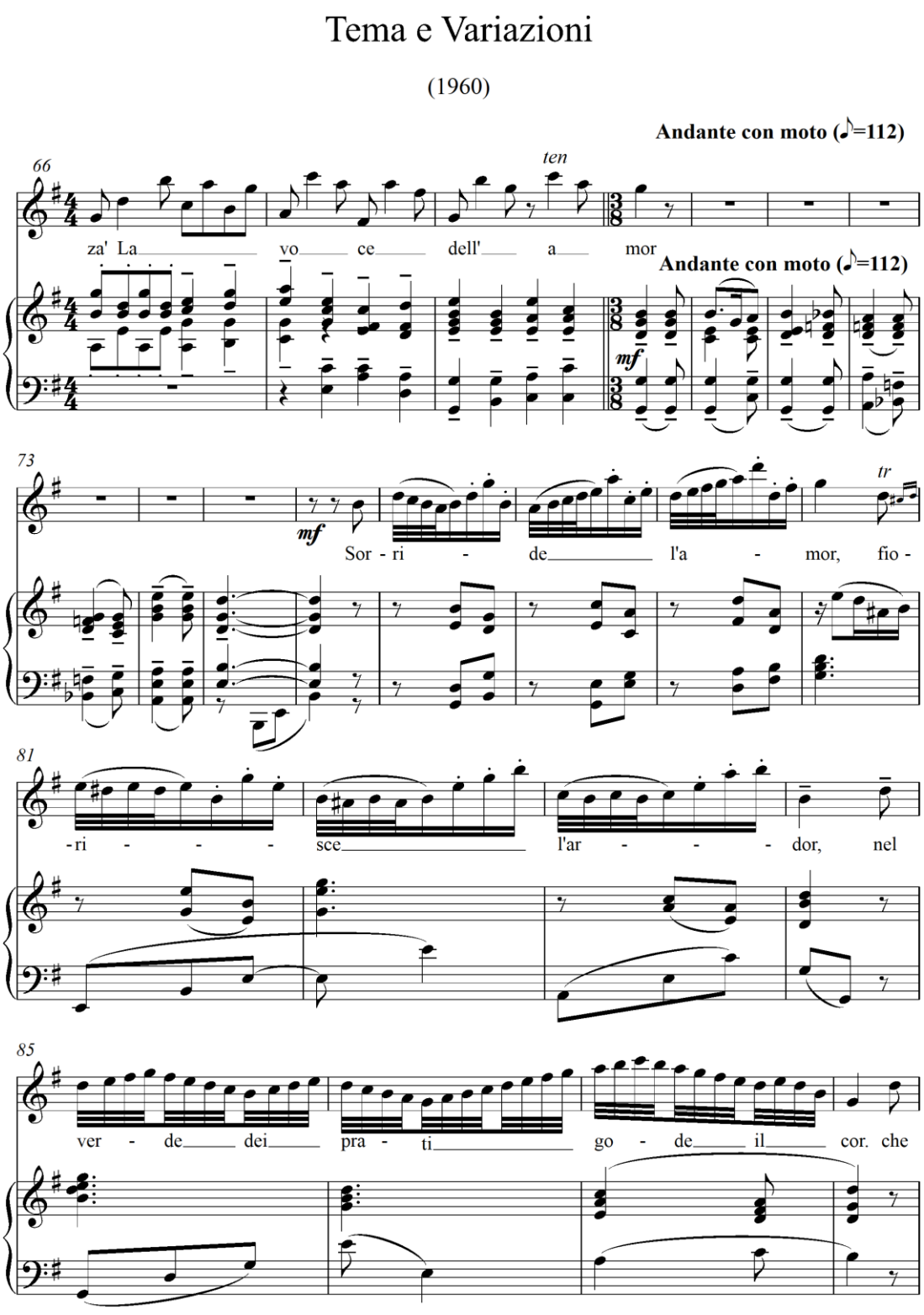


Figure 2: *Tema e Variazioni* (1960), soprano and piano, bars 66-88[46]

[46] Manuscript Number 2874

Pace's solo vocal works in more modernist idiom are comparatively few in number. Three examples will be discussed in this final section, to give some impression of their style and Pace's compositional approach in such works.

The first example is *Fear No More*, a setting of a celebrated text from Shakespeare's play *Cymbaline* which has been frequently set by many other composers: one of the finest modern settings is by Gerald Finzi, which was included in his song-cycle (*Let Us Garlands Bring* of 1942.) Pace's setting is for baritone and piano. It has a simple tripartite structure, with a contrasting central middle section. The A section runs from bars 1-26 and is marked *Lento*; the B section, *Sostenuto*, occupies bars 27-41; and a modified reprise of the A section, *Lento come Prima*, returns in bars 41-56. This A^1 section altered the original material of the A section quite substantially, but features very similar rhythmic patterns in the accompaniment. As one might expect given the nature of the text, which reflects on the themes of transience and mortality, Pace's setting is quite reserved and sombre in mood. As in much of Pace's vocal music, the vocal line sets the text for the most part syllabically, without use of melismata. The piano accompaniment is also similarly restrained, and while not particularly elaborate, is not the less effective and in keeping with the mood of the song. The persistent presence of an ornamented turn-like figure in the bass seems to evoke music of the Baroque period.

The harmonic language of the song maintains strong tonal references, although the feeling of a stable tonal centre is frequently elusive. It affords a good example of the ways in which Pace extends harmonic common practice of the nineteenth century. As can be seen from the opening bars, shown in **Fig. 3** below, the treatment of dissonance is considerably freer than in most of Pace's choral works: he presents a succession of two successive ninth chords in root position, one based on E minor, and the next on F minor, simply sliding the constituent voices chromatically up a semitone and back down again. Some simple decorative movement in the bass adds contrapuntal interest and helps to establish a mood of anxious foreboding.

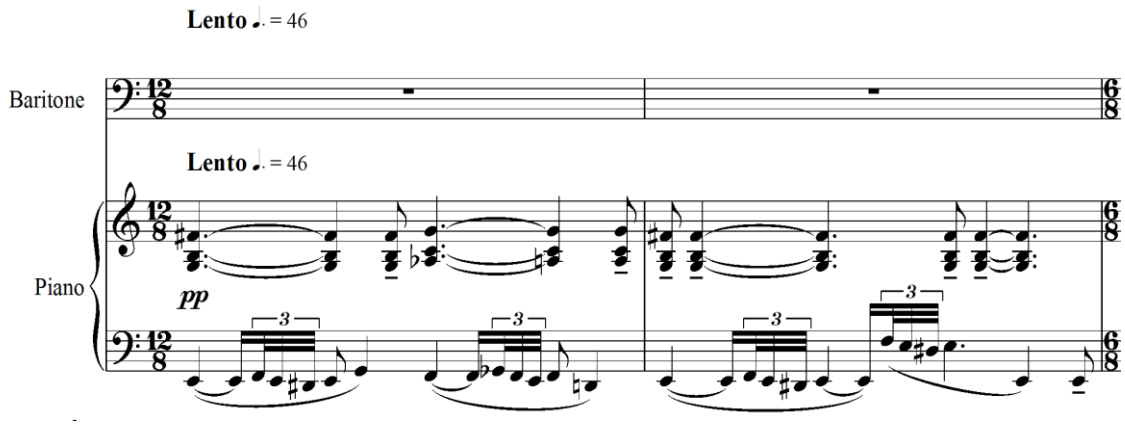


Figure 1: ***Lento*****, tonal chord progressions, bars 1-2**[47]

The sonorities of ninth and seventh chords continue to feature subsequently, often presented in unusual juxtapositions, which lends the harmonic language of the song consistency. **Fig. 3** shows a sequence of five consecutive higher discords with added notes. At the beginning of bar 12, the first chord is a minor seventh chord on B which then moves to similarly constituted minor seventh chords on E, A, and C-sharp. Similar harmonic sonorities based on higher diatonic discords appear in bar 22— in this instance, an eleventh chord on G-sharp.

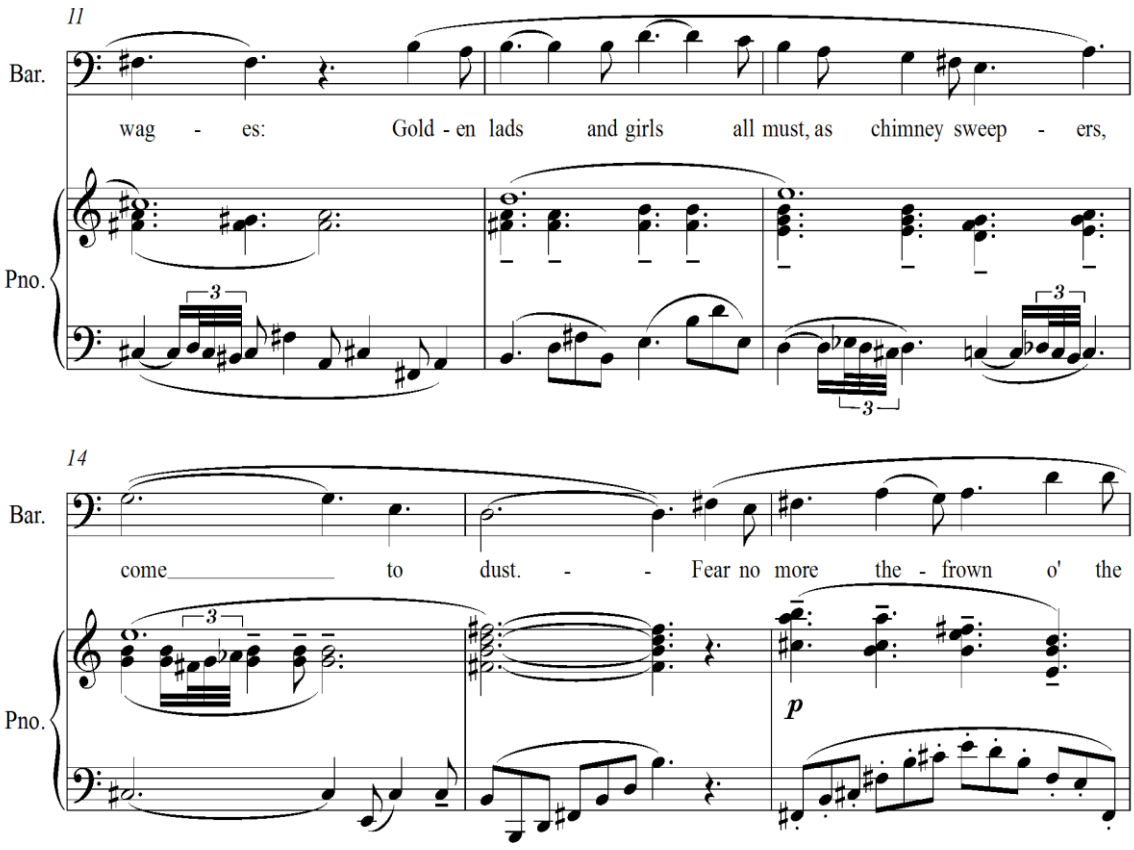


Figure 3: ***Lento*****, chord progressions with an added note harmony, bars 12-14**

[47] Manuscript Number 2909

In the B section, Pace alters the accompaniment pattern to pulsing sostenuto quaver chords in the right hand, supported by sturdy octaves in the bass. Here, the harmony is basically triadic, with use of dissonant appoggiaturas to the prevailing chord. As illustrated in **Fig. 4**, the triad of C-sharp minor is sounded against an unprepared octave D-sharp from the third beat of bar 27, which resolves onto E in the next bar. The uppermost voice in the right hand oscillates between the fifth of this triad, G-sharp, and the chromatic neighbour note F-double-sharp. Two similar sequential patterns are employed in bars 30-31 (G-sharp, F-sharp min^7) and bars 33-34 (E-sharp, D-sharp min^7).

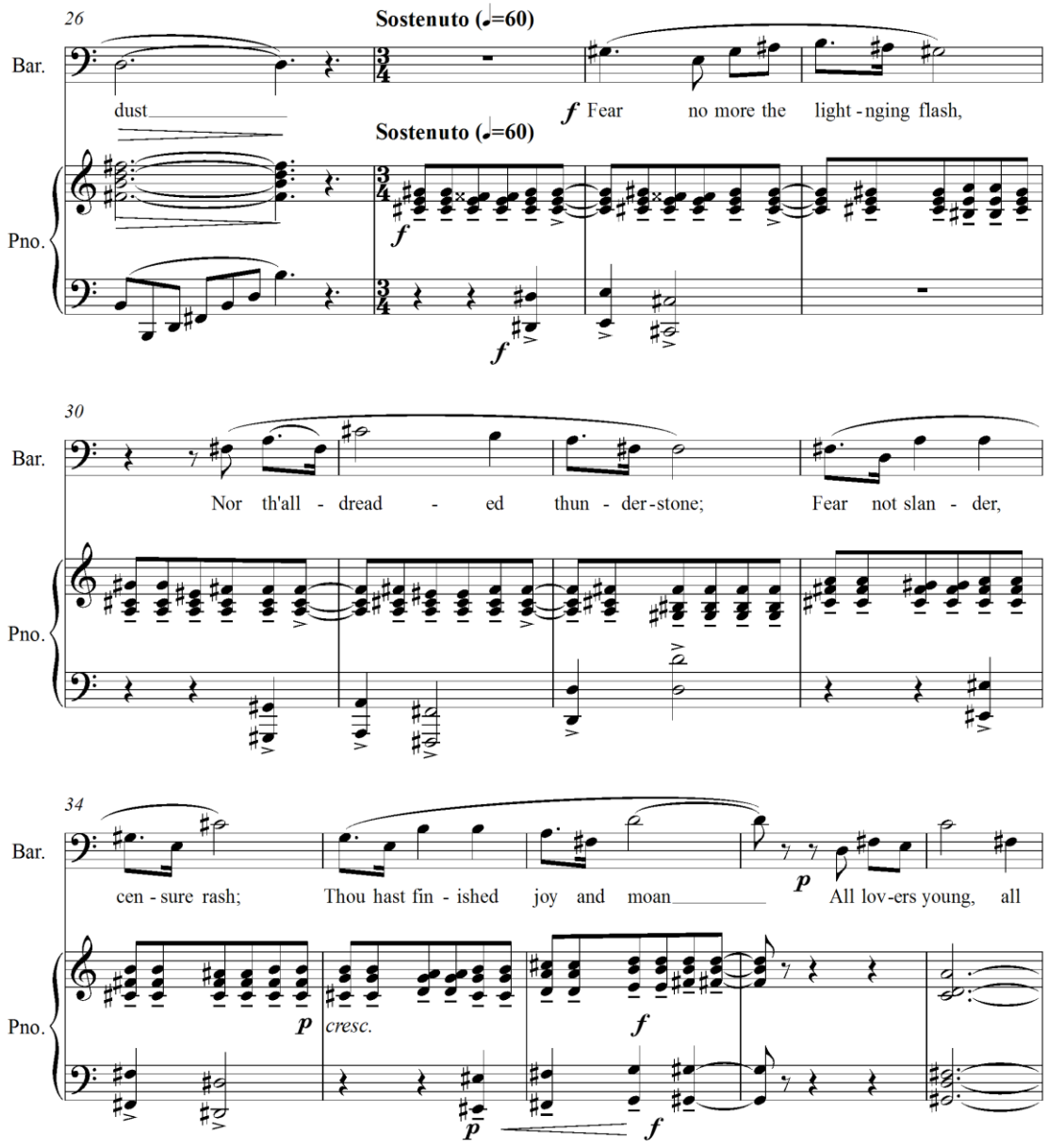


Figure 4: *Sostenuto*, chordal progressions approached by an appoggiatura, bars 27-34

At times, the harmony has modal inflexions. One such passage is shown in **Fig. 5** below, where the Mixolydian mode on D is used in bar 7. The Mixolydian mode based on B is used in bar 16, and the Locrian mode on G-sharp in bar 18.

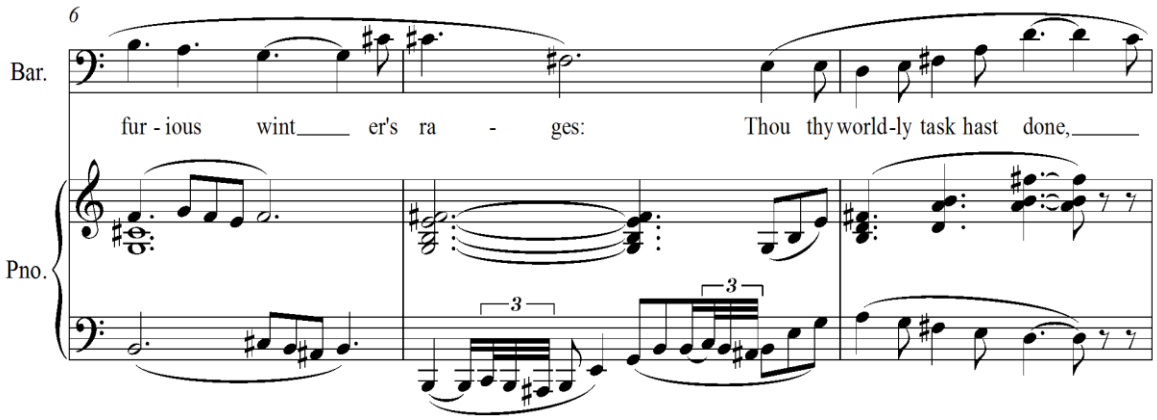


Figure 5: *Lento*, modal progressions, bar 7

Qawmien [Resurrection] for soprano, tenor, and piano in 1970 is a setting of a Maltese text by Fr. Marjanu Vella OFM. The poem depicts the experience of realising the true purpose of life for the religious believer, and of the importance of ordinary, everyday things. According to de Gabriele and Caffari's catalogue, this work has not ever been performed. Once again, this vocal duet is quite straightforward in style, using fairly conventional common practice harmony, though with some modal features. It is in a simple binary form: the A section, marked *Adagio*, runs from bars 1-45; the B section, *Allegretto*, from bars 46-104.

As in *Fear No More*, many of the harmonic sonorities consist of seventh chords and higher discords, with some modal features and added-note harmonies. At the beginning of the A section, Pace utilises the Lydian mode based on B-flat, as illustrated in **Fig. 6**. The second bar is transposed an octave lower than the previous bar. Subsequently in the A section, Pace introduces passages featuring the Mixolydian, Locrian, and Aeolian modes.

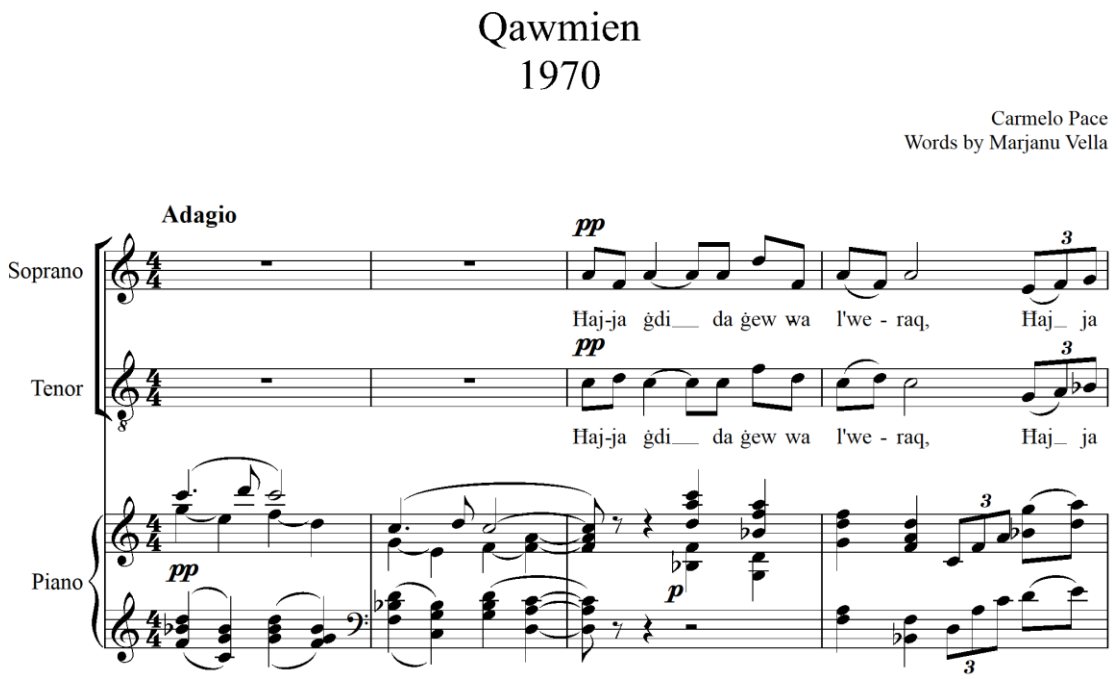


Figure 6: *Adagio*, Modal Progressions, bars 1-4[48]

These sonorities persist into the B section. As shown in **Fig. 7**, this commences with an triadic progression of E-flat major (in first inversion) at bar 46, followed by an implied triad of C minor (in second inversion).

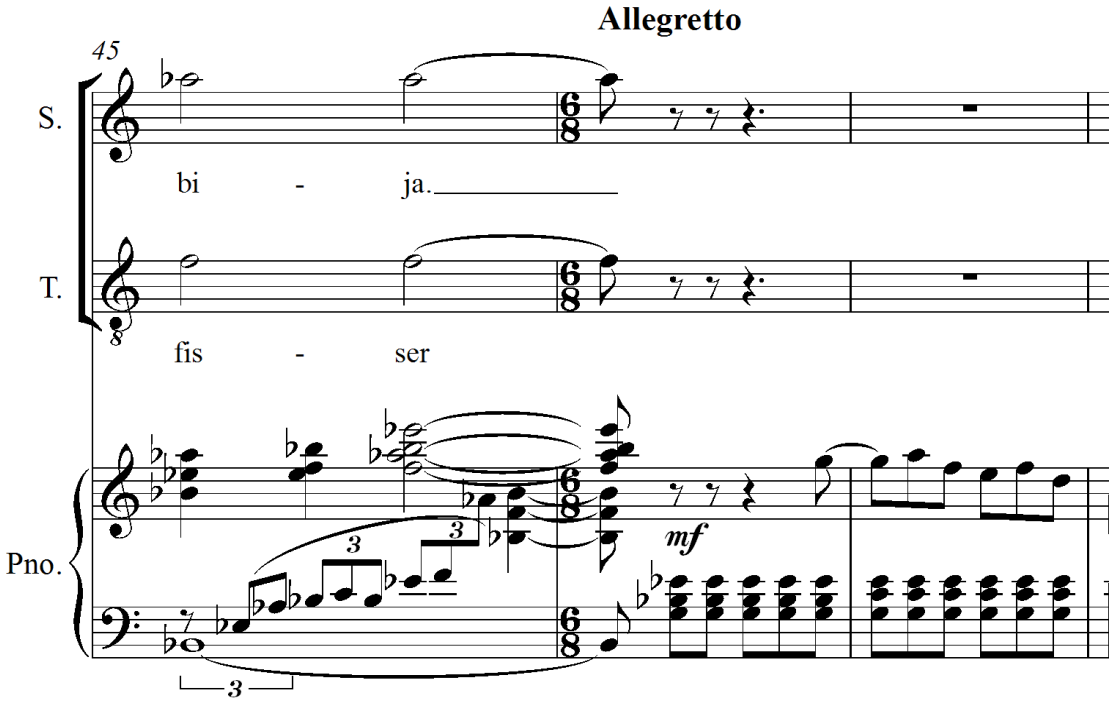


Figure 7: *Allegretto*, diatonic discords with an added note harmony, bars 46-47

[48] Manuscript Number 2924

Diatonic discords persist throughout this section. Sequential patterns based such harmonies (with added notes) are employed from bar 51 (see **Fig. 8**), starting with a G-sharp min^{min7} chord. Between bars 52-57, a sequence of sevenths ensues: $Amaj^{7}$, $Bmin^{min7}$, E-sharp min^{dim7}, G-sharp min^{min7} and C major.

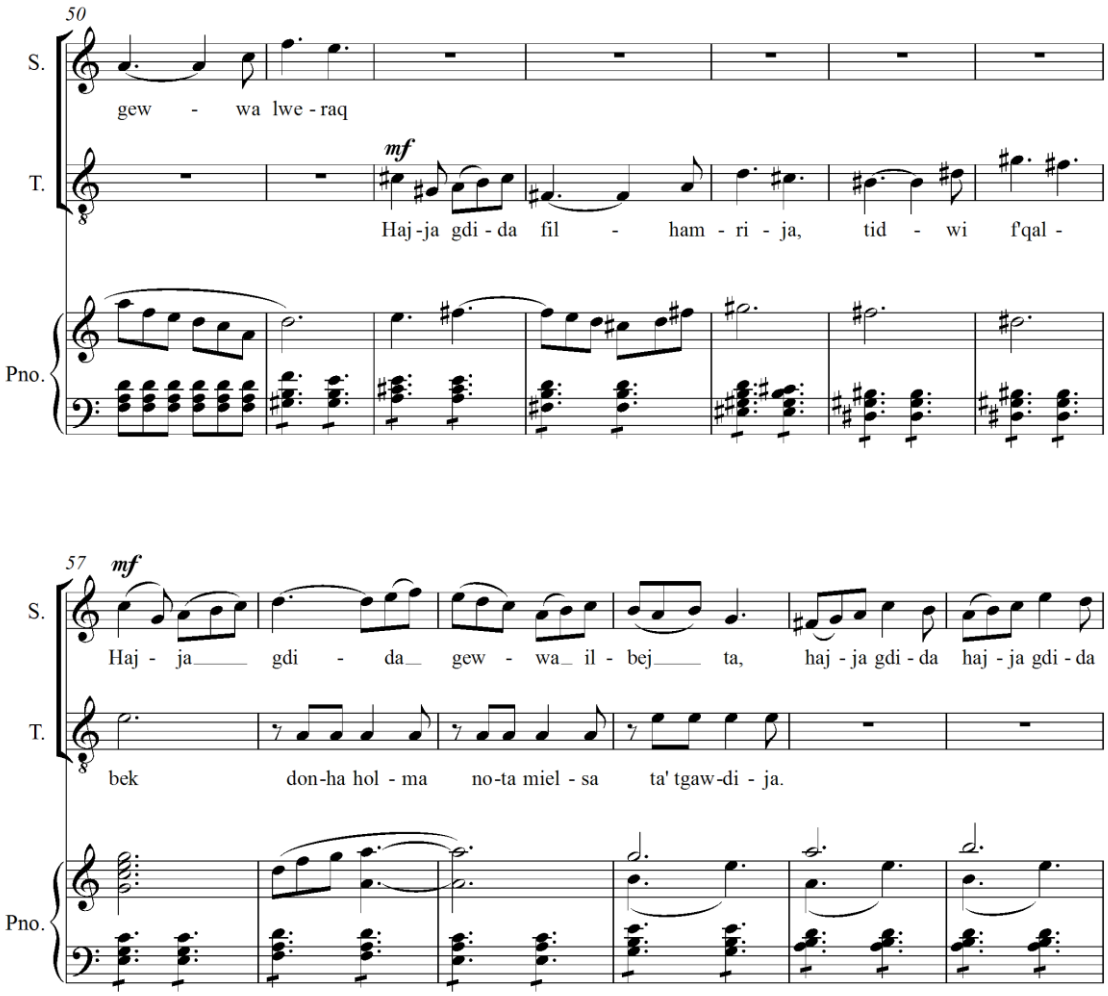


Figure 8: *Allegretto*, chordal progressions, bars 51-57

Three Poems of John Keats, a ten-minute vocal cycle for soprano, tenor, flute, oboe, cello and harp, was composed in 1960. The first movement sets the celebrated opening lines of *Endymion* ('A thing of beauty is a joy for ever…'), which depicts the Greek myth of the shepherd Endymion's love for the moon goddess Selene. The second movement, *On the Sea*, depicts the magnificence of nature and the power of the sea. The final poem, *Robin Hood*, as its title suggests, portrays the celebrated English outlaw of the Middle Ages.

The formal organisation of the three constituent movements is summarised in **Table 1**. As in many of the post-tonal works by Pace that have been discussed in the previous chapters, Pace employs his usual technique of constructing movements additively in sections.

Three Poems of John Keats				
Movement	**Section**	**Bars**	**Commencing**	**Final Chord**
Endymion	*Moderato*	1-47	$Cmaj^{13}$	$Gmin^{7}$ with an added 13^{th} (C) in the bass
	Allegretto	48-74	$Gmin^{7}$ with an added 13^{th} (C) in the bass	$Dmin^{7}d$
On the Sea	*Andante*	1-39	$Gmaj^{7}$ with an added $min11^{th}$ (C) in the bass	bitonality G-D on $Amin^{7}$
Robin Hood	*Allegro*	1-40	$Gmaj^{7}$ with an added $min11^{th}$ (C) in the bass	$Bmin^{7}$
	Meno Mosso	41-102	G major	Bmin with added 13^{th}
	Andante Semplice	103-111	$F^{\#}min^{11}$	B minor with an added 11^{th} in the bass
	Allegro	112-154	$Gmin^{7}$ with an added 11^{th} (C) in the bass	$Dmin^{7}$ with an added 11^{th} (G) in the bass
	Allegro come Prima	155-180	$Fmin^{7}$ with an added 11^{th} (Bb) in the bass	$Emin^{7}$ with an added 11^{th} (A) in the bass

Table 1: ***Three Poems of John Keats*** **- Scored in Three Movements**[49]

The harmonic language of this work once again has a partially triadic basis, with much use of higher diatonic discords. However, it can best be described as post-tonal rather than tonal, as there is no sense of a clearly defined tonal centre in any of the movements. As shown in **Fig. 9**, the opening three bars present a mixture of major and minor higher diatonic discords and half diminished sevenths – $Cmaj^{13}$, $Gmin^{11}$, $Cmaj^{11}$ in the first two bars, and a sequence of second inversion chords, based on B-flat maj^{7}, $Amaj^{min9}$, $Dmin^{7}$, and $Cmin^{maj7}$.

[49] Manuscript Number 2922

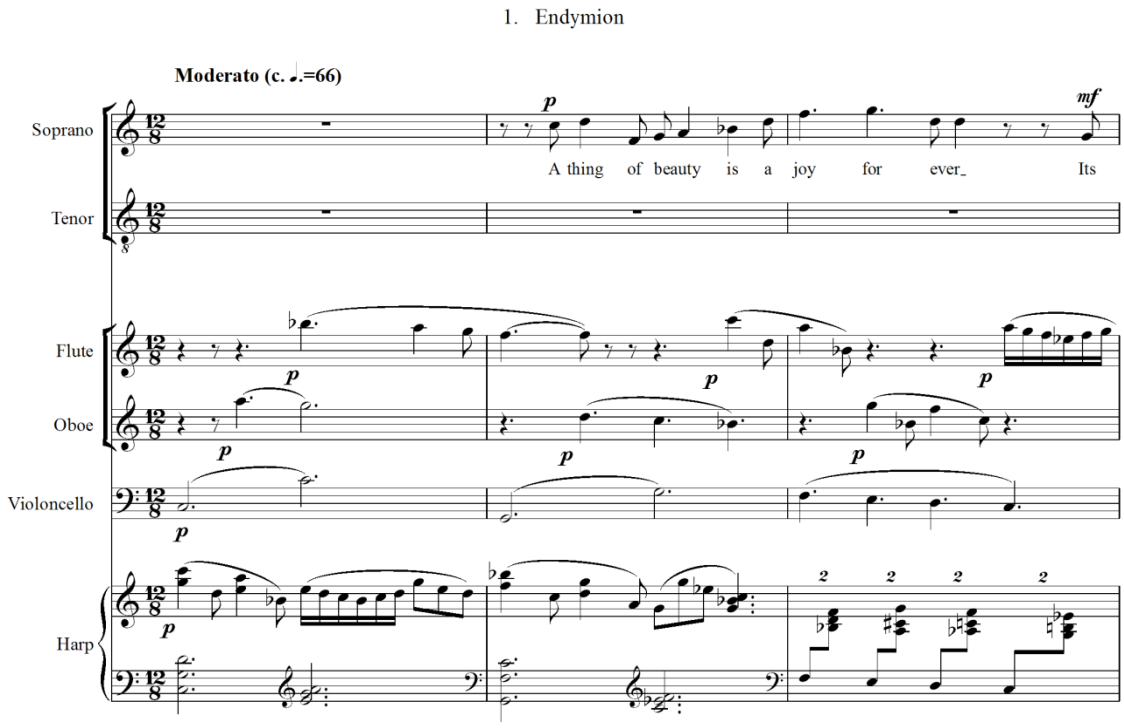


Figure 9: ***Moderato,*** **diatonic chordal progressions, First Movement, bars 1-3**

Subsequently, Pace employs minor mode sequences, which function as progressions related to the first implied diatonic chord in bar 42 (see **Fig. 10** below). This is a higher discord on C (with the flattened seventh B-flat), which moves to a Gmin^{7}, with an implied subdominant chord on the following chord. Henceforth, in bar 43, Pace re-sounds the implied G minor chord, but 'resolves' it on the submediant chord of E-flat major. Thereafter, at the final chord before the *Allegretto* section, which commences at bar 47, the same diatonic chordal progression reappears, approached by two higher diatonic discords in bar 46, Emin^{9} and F minor with an added eleventh in the bass. The two subsequent movements continue to develop in the same harmonic language, featuring contrapuntal textures, higher discords, and superimposed diatonic chords.

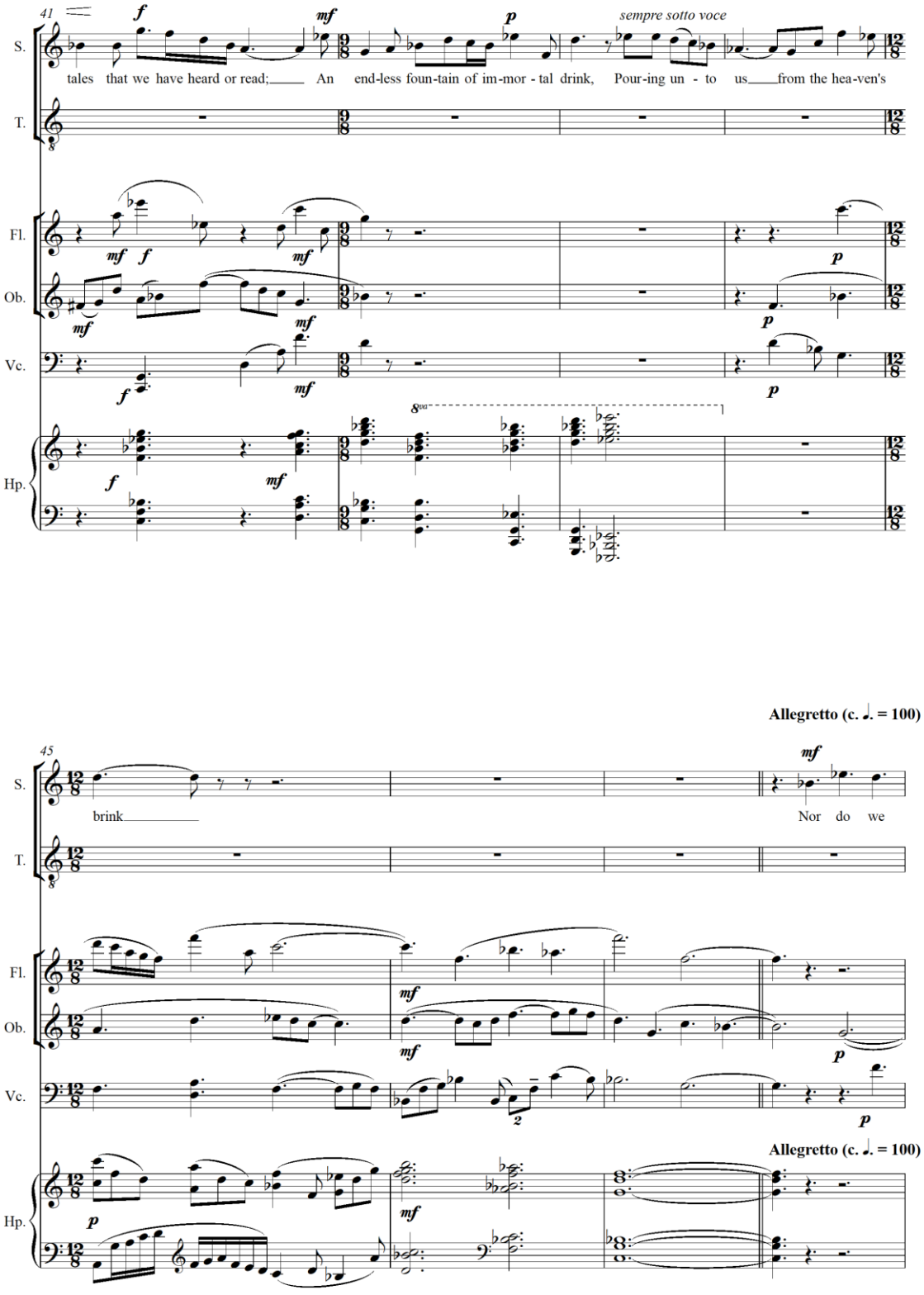


Figure 10: ***Moderato,*** **Diatonic Chordal Progressions, First Movement, bars 42-48**

Chapter 7

Operas and Stage Works

Throughout his 70-year career, Pace gradually developed an individual harmonic language which he embedded into the classical forms and the resultant style was totally new to the music that was then being composed and performed in the Maltese ecclesiastical institutions.[1]

[1] Christoper Muscat, *Maltese opera through the ages*, *The Sunday Times*, 5 March 2006, 39.

Operas and Stage Works

7.1. Introduction

The aim of this final chapter is to evaluate Pace's stage works: four full-length operas over an eleven-year period from 1965-1976 and an additional six other stage works of various kinds. In order to create a context for the discussion of the individual works that follows, I will commence by describing the circumstances in which these works were composed, as well as the general characteristics of Pace's approach to writing for the stage, and in particular, to writing operas.

As Pace seems to have been of a strongly nationalistic outlook, it is perhaps not surprising that the subjects for these operas were all Maltese in inspiration. All of Pace's four operas are set in a Maltese context —either actual historical events or imaginary evocations of eras in Maltese history—and thus continue the traditions of Romantic nationalism adopted by late-Romantic composers. None of the operas, however, were based on existing literary works, but were composed to libretti that were specially written by colleagues. The librettists Pace engaged were Ivo Muscat Azzopardi and Vincenzo Maria Pellegrini, two Maltese writers of note. According to Maestro Joseph Sammut and mezzo-soprano Marie-Therese Vassallo, who both participated in performances of these operas, Pace does not appear to have played an active role in shaping the libretto. Furthermore, he was very diffident about making suggestions to performers at rehearsals: he took a back-seat role during the productions of the operas, and largely refrained from making comments of any kind.

As the number of professional singers in Malta was fairly small, the same soloists generally participated in all of the productions. And as so few performing venues were available, only the Manoel Theatre had the necessary resources to mount productions of works by native composers. The Manoel Theatre did not maintain a permanent opera company—only a resident orchestra. Local professional singers were hired on an ad hoc basis, and the chorus was made up of amateur singers (as has been discussed in the first chapter). All of the operas were conducted by Joseph Sammut, the theatre's conductor in residence from 1968. In a feature article about Pace's first opera *Caterina Desguanez*

which appeared in *The Sunday Times* of Malta on 19 October 1980, the music critic Kenneth Zammit Tabona[2] remarked: 'Maestro Sammut has always conducted the Pace operas and is one of the very few people who is deeply involved with Pace's music.' Pace's operas were considered to be the first 'real' Maltese operas, because, as we have seen, all the operas that had been previously composed on the island were virtually indistinguishable in style and subject matter from their Italian models. They were highly praised by critics for their technical mastery.

Each of Pace's operas were performed several times in the season following their premiere. None was ever revived subsequently; however, extracts from some of them received concert performances subsequent to being staged. None of Pace's operatic works were ever performed abroad, Moreover, Pace did not manage to secure a publisher for them, and the manuscripts were donated to the Manoel Theatre Library. (According to de Gabriele and Caffari, a Deed of Foundation was made on the 19 June 1990 with the aim of promoting further performances of the operas[3]). In addition to the operas, Pace wrote other stage works, including: *La Predestinata* (1954), a seventy-minute sacred drama in three acts; *Il Natale di Cristo* (1955), a sixty-minute sacred drama in five scenes; *San Paolo* (1960), a sixty-three minute sacred drama in three acts; *Space Adventure* (1962) a thirty-five minute 'musical fantasy' for children; *Il-Kappella tal-Paci* [The Chapel of Peace] (1973), a thirty-five minute stage-work (curiously described by the composer as 'a symphonic poem in ten movements'); and *Il-Francizi f'Malta* [The French in Malta] a thirty-five minute historical drama in ten scenes for young performers. Finally, Pace composed two ballets; *Ballet Hongrois* (1940) a thirty-minute one-act ballet in four scenes, and *Ruth* (1979) a thirty-four minute one-act ballet in six scenes.

Pace's operas all continue the traditions of Romantic nationalism that had developed during the nineteenth century, which have been summarized as follows by Milo Wold:

> In addition to Italian, French, and German operas, there were operatic developments in those countries where nationalism was strong, especially in Russia and Bohemia. These operas were also based on folklore or upon events of national significance with nationally important personages. Composers such as Mussorgsky in Russia created works that are

[2] Michael J. Schiavone, *Dictionary of Maltese Biographies*, Vol. II, A-F, (Malta: Pin Independent Publication, 2009), 1700-1701.
[3] Marcel de Gabriele and Georgette Caffari, *Carmelo Pace, A Maltese Composer, Thematic, Annotated and Illustrated Catalogue of Works*, (USA: Minnesota, Hill Monastic Manuscript Library St. John's University; and Malta: Mdina, Foundation for the Promotion of the Music of Carmelo Pace Cathedral Museum, 1991), 3.

> highly original, with great dramatic power but without using the closed forms of the Italians and without imitating Wagner.[4]

It is notable that, in all four operas, the libretti are in Italian rather than in the vernacular language, Maltese. In the absence of surviving documentation that might shed light on the matter, it is not possible to say for certain what influenced this preference for Italian. It may be that Pace and his librettists considered Italian to be a more melifluous language in which to sing. However, it is also important to bear in mind that Italian was very widely spoken on the island, and especially in higher social circles, as a second language. The links with Romantic traditions are particularly evident in the choice of subject matter. Pace's first and third operas, *Caterina Desguanez* and *Anglica*, are both set in Malta in the sixteenth century. The third opera, *I Martiri*, is set in the period of the Napoleonic Wars, while Pace's last opera *Ipogeana* is set in the very remote Maltese past, around 1600BC. The tendency for operas to be based on historical and mythological subjects is, of course, as old as the origins of the genre itself, starting with such works as Monteverdi's *L'Incoronazione di Poppea*.[5] Notable nineteenth-century examples of operas set in earlier historical periods include Bellini's *Norma* (set in ancient Rome), and Verdi's *Nabucco, Attila, Macbeth, I Lombardi* and *Falstaff*.[6] As Pistone and Glasgow have observed, 'the vogue for historical subjects survived into the nineteenth century.'[7]

In comparison with the most notable modernist operas composed outside Malta by Pace's leading European contemporaries, Pace's handling of the genre remained extremely conservative, and continued to adhere very closely to nineteenth-century Italian operatic models. Moreover, his writing for the voices does not venture beyond the approaches developed by Verdi in his later works, and Pace makes no attempt to exploit vocal virtuosity. In many respects, Pace's treatment of the orchestra is even more conservative than Verdi's. The orchestra is confined to a purely accompanimental role throughout, and is seldom brought into prominence. For the most part, it has a purely functional role of providing harmonic support and of doubling the vocal and choral parts. Pace evidently had little interest in instrumental colour for its own sake or in striking orchestral effects. Indeed, in terms of instrumental technique, the orchestration makes few demands beyond

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[4] Milo Wold et. al, *An Outline History of Western Music*, 9th ed., (Boston, Massachusetts: WCB McGraw-Hill, 1998), 147.
[5] Daniele Pistone and E. Thomas Glasow, *Nineteenth-Century Italian Opera: From Rossini to Puccini*, (Portland OR: Amadeus Press, 1995), 10.
[6] Ibid: 10.
[7] Ibid.,

what might be encountered in an opera by Bellini. Pace never assigns the orchestra any musical material such as leitmotifs to be developed in conjunction with the unfolding action on stage. Due to the limited number of musicians that could be accommodated in the orchestra pit of the Manoel Theatre, Pace did not write for a full-size standard symphony orchestra.

Although Pace developed a post-tonal musical idiom which he employed extensively in other compositions written around the same time as these operas, it is not deployed consistently in his stage works. Two of them are written in a firmly tonal language that has strong continuities with nineteenth-century harmonic common practice – *Caterina Desguanez* and *I Martiri*. The other two, *Angelica* and *Ipogeana*, however, do make some use of a post-tonal language, although not in as experimental a manner as in the chamber works and orchestral music.

These features of his operas are very puzzling, and are difficult to explain. Pace can hardly have been unaware of the wide range of contemporary approaches to the genre, but evidently had no interest in them. In the absence of informative documentary source materials, we can only speculate about why Pace chose to write in a more conservative idiom in these operas. However, a number of plausible reasons suggest themselves. Taken from the Maltese historical context, the range of the operatic repertoire performed was very narrow, and remains so to this day. The bulk of what was staged by the Royal Opera House up to 1942 (when its premises were destroyed by German aerial bombardment) comprised the standard Italian operatic repertory. Apart from the standard repertory, such as Bellini, Rossini, Donizetti, Verdi and Puccini, few other operas were introduced into the repertoire performed in Malta, apart from a handful of works by Galuppi, Cimarosa, Thomas, Pacini, Meyerbeer, Bizet, and Leoncavallo (as has been discussed in detail in the first chapter). Very little, if any, German or French repertoire was performed (even of major figures such as Wagner or Strauss), and no modern repertoire featured. The tastes of the Maltese musical public appear to have been narrow. Under these circumstances, Pace may well have decided that it would be more practical to use a more conservative musical language, because this would ensure that the operas would be stylistically accessible to his audiences. Pace may also have suspected that singers who had little experience of singing anything other than the standard Italian repertoire might not have coped adequately with a more modernist style.

These circumstances probably also account for the fact that the operas are also fundamentally conceived along nineteenth-century Italianate lines. The libretti that Pace set are all based on subjects that are entirely typical of mid- to late nineteenth century Italian opera, principally romantic entanglements and vendettas (such as in Puccini's *Tosca*). So, although Pace composed his operas at a late stage in his career, they bear little resemblance to the kinds of operas that were being written by major living European and American composers of the period. Shostakovich, Hindemith, Henze, Barber, Maxwell Davies and Glass, to mention only a few key figures, experimented with innovative musical styles and subject matter in their stage works while Pace remained isolated from mainstream trends. As such it is unlikely that his operas would have met with a very respectful critical reception had they been performed abroad. In the light of this, it is rather poignant to record that they were still found too 'modern' even by Maltese audiences, and the performances were not well-attended. Additionally, not only did Pace not receive a commissioning fee for writing any of the operas,[8] but he was also obliged to cover the bulk of the production expenses out of his own pocket. As George Pisani[9] observed, Pace's ' "Caterina Desguanez", "I Martiri", "Angelica" and "Ipogeana" were not produced by a generous *impresario* who risked facing expenses of producing such large-scale operas, but by the composer himself who had the courage to mount all these works financially unaided.'[10] According to Pisani, in an interview with Mr. Lino Gatt on a local TV station (TVM), Pace stated that in his last opera *Ipogeana* he had to cover a deficit of £500 Maltese Liri (equivalent to €1500 in today's currency).

Not only are the plots of Pace's operas reminiscent of those of Verdi and Puccini, but the musical organisation of the opera is similarly indebted to Italian models—especially late Verdi (*Otello* and *Falstaff*).[11] They are 'number' operas, in the sense that they still comprise arias, ensembles and so on, but these are linked together and flow seamlessly into one another. The vocal writing, however, is closely related to the *arioso* style of Puccini developed in works such as *La Boheme*. Even in comparison with Puccini, however, Pace's vocal writing is quite unadventurous: the parts tend to remain within a

[8] This is confirmed by a Letter to the Editor on the *Times of Malta*, 10 January 1980, 10. Several correspondences were stating their concern that more Maltese talents should be promoted more frequently, and thus, exposed to public concerts.
[9] George Pisani, *Maltese Opera, Times of Malta*, 10 January 1980, 10.
[10] Ibid.,
[11] Arnold, Denis, et al. "opera." The Oxford Companion to Music. Oxford Music Online. Oxford University Press, accessed August 28, 2013, http://www.oxfordmusiconline.com/subscriber/article/opr/t114/e4847. 'By the time of Verdi's late Shakespearean works, these preoccupations had faded, and he was able to turn his unequalled mastery of musical theatre to more sophisticated and more reflective subjects. In their very different emotional worlds *Otello* (1887) and *Falstaff* (1893) are two pinnacles of operatic achievement.'

narrow range, and do not exploit extremes of vocal tessitura or any kind of florid writing even in the arias for the lead soprano. The baritone and bass arias only explore a limited vocal range and do not draw on vocal bravura. Ultimately, this gives the vocal parts a very different feel to the highly dramatic writing of Puccini and Verdi, which rises at times to passages of great rhetorical force. Pace's adherence to Italianate styles of vocal writing was noted by Maltese critics, who singled this feature out for special praise. The critic Zammit Tabona, for example, claimed that Pace:

> composes his operas in true Verdi-Puccinian rendition. Melody upon melody, the music flows dramatically in a way no staunch Puccinian would find unfamiliar and yet no frowning purist would label "plagiarist", for the music, its themes and development, are utterly original. I cannot expect anyone to even hope that production-wise it will rival the Met or Covent Garden, as there is "the great financial impediment", besides others. But I promise that it will more than satisfy our audiences.[12]

Pace's use of the chorus is similarly undemanding. This is undoubtedly due to the fact that he was writing for amateurs, and so consciously confined himself to simple homophonic or unison writing. As in the Verdi operas, the chorus is used to represent 'the people',[13] and is used for purposes of 'sonic enrichment … in ensemble numbers.'[14] Typically, the chorus also fulfils the traditional function of highlighting climaxes in a scene, generally entering after a duet or a vocal ensemble.

As far as their dramaturgy is concerned, Pace's operas also follow nineteenth-century Italian precedents. The action is generally of a very straightforward nature, and his approach recalls that of Puccini, for whom the plot was 'the chief means to direct and hold the spectator's interest … he always demanded that it should be straightforward and simple in development, so that the action and its motivations should remain feasible and self-explanatory. He insisted on what he called *'l'evidenza della situazione*', which should enable the spectator to follow the drama even without understanding the actual words.'[15] Pace uses traditional means of heightening dramatic tension, principally by increasing the tempo as the music moves towards dramatic highpoints, and by

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[12] Kenneth Zammit Tabona, *Miggiani to sing title "Caterina Desguanez, The Sunday Times*, 12 October 1980, 21.

[13] Arnold, Denis, et al. "opera." The Oxford Companion to Music. Oxford Music Online. Oxford University Press, accessed August 28, 2013, http://www.oxfordmusiconline.com/subscriber/article/opr/t114/e4847.: 'Although his first success *Nabucco* (1842) was mainly in the Bellini-Donizetti tradition, its choruses gave as much importance to the role of 'the people' as had the German *Singspiel*.'

[14] Ibid.,

[15] Ibid: 267.

intensifying the levels of rhythmic activity in the orchestral accompaniment. Such a procedure can readily be seen in the first act of *Caterina Desguanez*. When Paolo (the Turkish slave of Caterina's father) declares his love to Caterina, who rejects his advances, the tempo quickens from *Mosso* to *Agitato*. While Paolo sings his aria '*Caterina dev'essere mia, tutta mia* [Caterina you have to be mine, mine alone] –in the *Mosso* section (**Fig. 1)**, the tempo quickens to *Agitato* when Caterina sings: 'Che dici mai, Paolo? Quando mai ti promisi amore e sposalizio?' [When did I ever say that, Paolo? When did I ever promise you my love and to marry you?] as illustrated in **Fig. 2**.

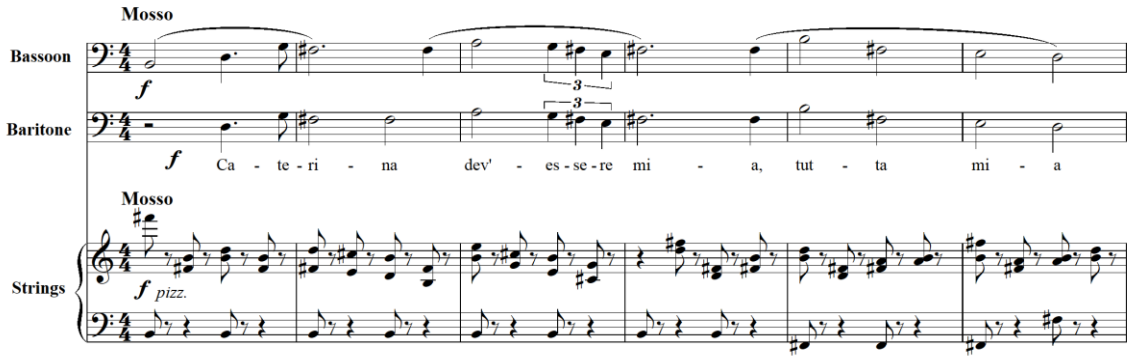

Figure 1: Baritone solo aria: First Act

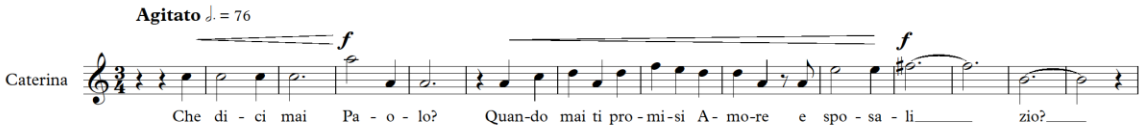

Figure 2: Soprano solo aria: First Act

The kind of characters that Pace created were also based on traditional Verdian/Puccinian models. The principal characters are typically sopranos and tenors, who play the romantic leads: in the opera *I Martiri*, for example, the heroine Angelica is the leading soprano, and her two lovers Toni Manduca and Haggi Muley (the Arab Slave) are cast as tenors. The secondary characters are portrayed by the baritone, mezzo-soprano and bass, who, once again, in accordance with tradition, often take the roles of older characters, such as parents or senior figures.

7.2 Caterina Desguanez

Pace's first opera *Caterina Desguanez*[16] was written in 1965, five years after the Manoel Theatre opened its doors. As documented on the original manuscript of the first act,[17] Pace commenced writing the opera on the 25 January 1964. The plot is based on an historical event that took place during the Great Siege of Malta in 1565, when the Maltese sought to repel Turkish invaders. It is in three acts, each lasting around forty-five minutes, and the libretto was based on an existing literary work written in 1876 by Gużè Muscat Azzopardi (1853-1927)[18] which was adapted by his son Ivo Muscat Azzopardi (1893-1965).[19] This process required a considerable amount of condensation and simplication of the original plot. The opera's characters are all fictitious[20] and the original manuscript of the libretto is preserved in the archives of the University of Malta.[21] The opera was premiered on the 27 October 1965, and was presented again on the 29 and 31 October and 5December of the same year at the Manoel Theatre. According to the article 'New Pace Opera at Manoel Theatre in October', published in the *Times of Malta* on the 13 July 1965, the opera's production was financed by Pace himself to the tune of £500 Maltese Liri (equivalent to €2000 Euros in today's currenty). The opera met with a very favourable critical reception and was highly praised for its 'exquisite' arias. *Caterina* was performed again at the Manoel Theatre with a new cast (apart from the principal bass role, which was again sung by Joseph Vella Bondin) on the 24, 25, and 31 October and the 1 November 1970; and this production was revived ten years later on the 25 and 26 October 1980. When asked by Kenneth Zammit Tabone for his opinion of Pace's operas, with special reference to *Caterina Desguanez*, Sammut replied: 'For the past 25 years it has fallen on me to conduct the operas of Maestro Pace. I know his music intimately and I can assure you that in spite of his humility and modesty Maestro Pace is a great individual. There must be a line drawn between what is original and what is composed to follow tradition. In structural organization there is nothing terribly different but where the music is concerned it is so utterly original and beautiful that it is a privilege to conduct it. The arias flow like limpid streams and the melodic line is austere but full of elegance and

[16] Microfilm Project at the Cathedral Museum of Mdina, Malta, No. 3408.
[17] An indication by Pace when he started composing the opera was written in pencil at the front of the top page.
[18] Schiavone, *Dictionary of Maltese Biographies*, Vol. II, 1227-1228.
[19] Ibid: 1229-1230.
[20] *Tragedia in tre atti e Quattro quadric di Ivo Muscat Azzopardi. Tolto dal drama strorico patrio omonimo di Gużè Muscat Azzopardi* – A tragedy in a three-act, four-scene plot by Ivo Muscat Azzopardi. It was taken from a historical drama by Gużè Muscat Azzopardi.
[21] *Caterina Desguanez:* Bookshelf – PJ9698.3.M85C3.

fine effects. *I Martiri*, as a work of art, is the finest of the four, but *Caterina Desguanez*, his first opera, is the child of his heart. Consequently *Caterina* is the most lovable of the four.'[22]

A.G.S. (Albert G. Storace) a music critic who attended performances of all of Pace's operas declared in an article of the 1 November 1980 that:

> the melodic line [of] rich and exquisitely beautiful themes follow fast upon the other. Some are elusive. Some, like the love motif, recur again and again. The work is steeped in the Verdi/Puccini tradition yet this is neither one nor the other, just Pace himself.[23]

The only dissenting opinion concerning the opera's merits to be voiced publicly was in a letter to the Editor of the *Times of Malta* by a correspondent identified only as 'A.A.M.' dated 14 November 1965. In this letter A.A.M. criticized shortcomings in the libretto, referring to the fact that it had been revised and cut at some point, which, in the correspondent's view, weakened the dramatic construction and did violence to the literary original. A.A.M. states that the original libretto 'is longer and mirrors faithfully the prose-drama in Italian. This explains why Caterina does not make an appearance in Act Two. I am also informed that the librettist gave heed to friendly criticism of the libretto.' A.A.M. also urged Pace to seek 'for his next opera…. a better libretto', since he or she deemed *Caterina Desguanez* to be 'weak indeed'.

The opera's plot consists of a love story in which a young man Paolo (baritone), the Baron Desguanez's Turkish slave, falls in love with the Baron's daughter Caterina, and is determined to win her hand against all odds. Rather than beginning with an overture, or even a more curtailed *Preludio* such as is used in Verdi's *La Traviata*, Pace commenced the opera with a very brief introduction lasting only a few bars. In this, one can perhaps detect the influence of Puccini, who 'used diverse and often original strategies to capture the attention of the audience, and in his search for the right opening he often transformed or even rejected such conventions as the overture and the introduction. Rather, he molded each starting gesture to the character and proportions of the individual work, defining its

[22] Kenneth Zammit Storace, *"Caterina Desguanez" at the Manoel, The Sunday Times*, 19 October 1980, 25.
[23] A.G.S (Albert G. Storace), *Pace's "Caterina Desguanez", The Times*, 1 November 1980, 6.

ambience, while projecting and clarifying the musical and dramatic course of what was about to unfold.'[24]

The first act opens in *Andante Tranquillo* with a short introduction after which Baron Desguanez sings a duet with Paolo, *É da tempo che deciso chiederti un segreto personale* [It is for some time that I have decided to ask you for a personal secret]. After a brief aria by Baron Desguanez (bass), Paolo assures the latter that he will never betray him for what he has done for him, in spite of being an infidel (*Che dici mai, Padrone, che pensi dopo tanti anni* [Whatever are you saying, my Lord, what do you think after all these years]). The dialogue between Paolo and Baron Desguanez is warm and mutually respectful, and Paolo reiterates his acceptance of his position as the Baron's servant (**Fig. 3)**. At this point, the Baron sings a second, rather lovely aria, accompanied by chorale-like textures in the strings, in which he urges Paolo to covert to Christianity (*Ragguingi a tuoi fratelli i seguaci di Cristo* [Convert with your brothers who are followers of Christ]) (**Fig. 4)**. Caterina enters, and Paolo sings to himself of his passionate love for her in aria entitled *Tremenda tortura* [Tremendous torture] (**Fig. 5)**. Paolo decides to tell Caterina of his love for her, telling her: *Caterina dei essere mia, tutta mia oppure dal diavolo tutto finirà* [Caterina you will be mine, all mine or else the devil will take all] (**Fig. 6**). In the lead-up to this declaration,, the orchestra depicts the extent of Paolo's frustration by ascending scalic figurations which steadily increase in force. The main melody contour (Paolo) is doubled by the bassoon part in the first six bars.

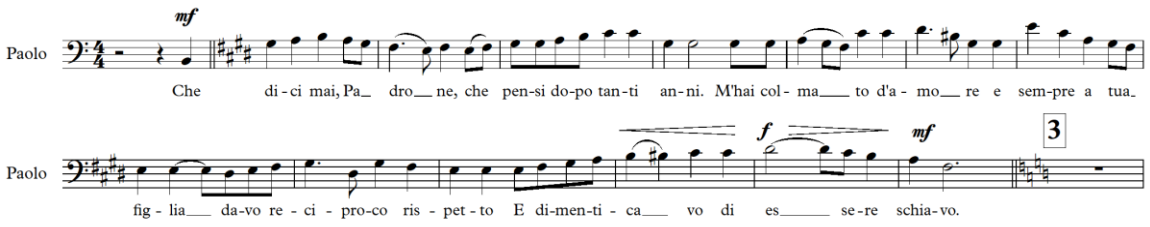

Figure 3: Baritone solo aria, First Act

[24] Helen Greenwald, *Dramatic Exposition and Musical Structure in Puccini's Operas*, (PhD Thesis, University of New York, 1991), 2.

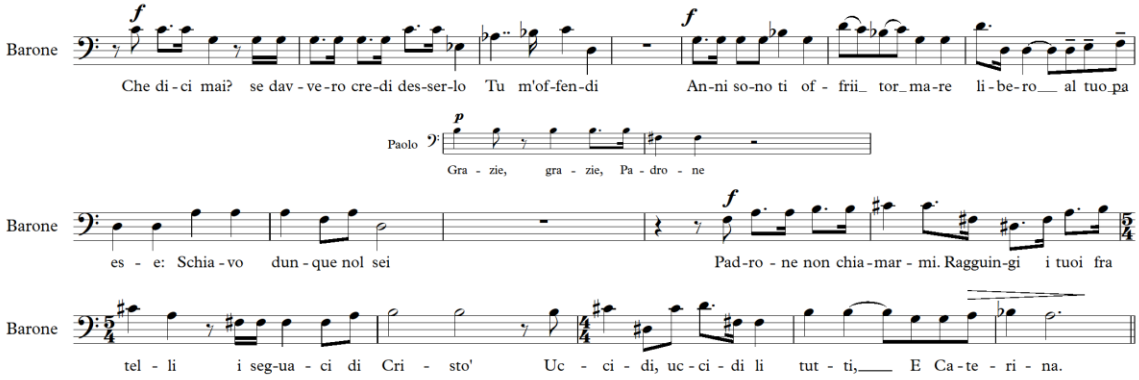

Figure 4: Baritone solo aria, First Act

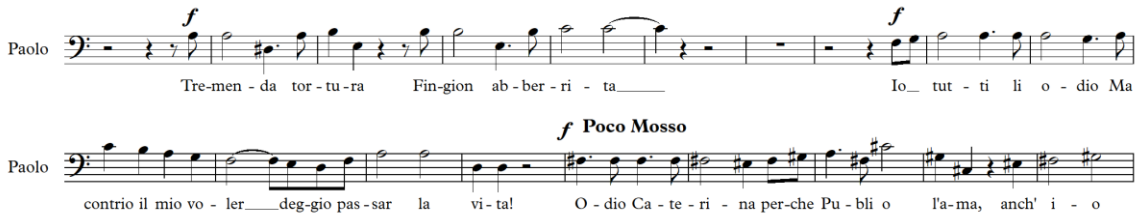

Figure 5: Paolo solo aria, First Act

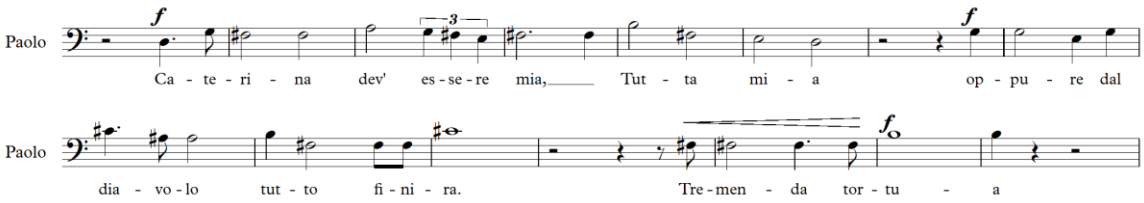

Figure 6: Baritone solo aria, First Act

After Paolo's declaration of love, the tempo slows to *Andante* and later to *Lentamente*, and a mood of melting tenderness is established. However, the orchestra picks up the tempo again in an *Agitato* pace, at which point Caterina agitatedly informs Paolo that she cannot reciprocate his feelings in an aria of her own (*Che dici mai Paolo!* [What are you trying to say Paolo!]) **(Fig. 7)**. Unbeknownst to Paolo, Catherina is in love with another man, Publio, who has gone off to fight the Turks, with whom the Maltese are currently at war—although she chooses not to inform him of this fact. Unlike Paolo's previous aria, which is close to arioso in style, Catherina's aria is much more elaborate and requires considerable *bravura*. The style of the arias reflect the talents of the noted Maltese

dramatic soprano for whom the title role was conceived, Hilda Mallia Tabone (1932-1978).[25]

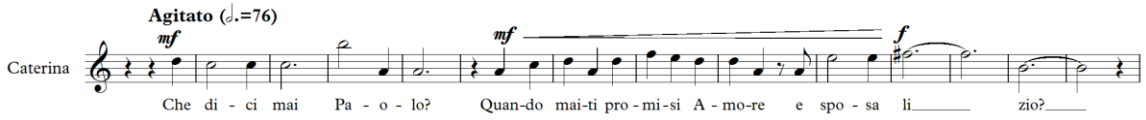

Figure 7: Caterina solo aria, First Act, Love duet between Caterina and Paolo

A duet between Paolo and Caterina ensues, in which the latter continues to reject his amorous advances. A chorus of Maltese soldiers and peasants is heard off-stage in the next section, makred *Energico* **(Fig. 8)**. As has been previously remarked, Pace uses the chorus in a manner similar to Verdi in such operas *La Traviata*, *Aida*, and *Nabucco*, arguably seeking to emulate such chorus's 'directness and simplicity of emotional appeal that had traditionally been heard only from soloists' [26]

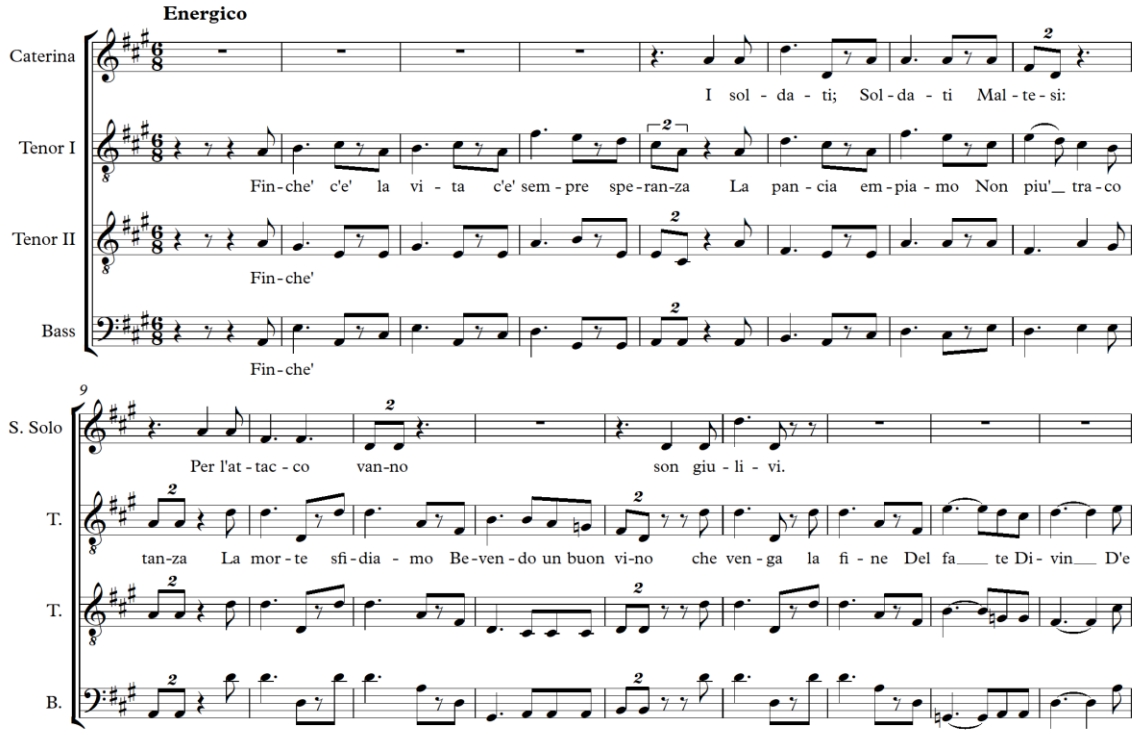

Figure 8: Chorus of Maltese soldiers, First Act

[25] Schiavone, *Dictionary of Maltese Biographies*, Vol. II, 1083-1084.
[26] Roger Parker. "Verdi, Giuseppe." Grove Music Online. Oxford Music Online. Oxford University Press, accessed August 28, 2012, http://www.oxfordmusiconline.com/subscriber/article/grove/music/29191pg4.

The male peasants and soldiers are joined on stage by female villagers, who sing another choral number in which they express admiration for their soldier-lovers, *I nostri amanti son pien di corraggio* [Our lovers are full of courage], while the soldiers ready themselves to go off to war with the Turks in their ensemble *Marciam* – [Let's march] **(Fig. 9)**. Catherina appears, and urges the soldiers to fight valiantly. Paolo is consumed with anger and jealousy, which he expresses in an aria *L'ora è giunta della vendetta. Tu sarai mia soltanto mia* [Now is the time for revenge. You will be mine, and mine alone] **(Fig. 10.)** This aria is accompanied by energetic triplet passages, doubled by the woodwinds and brass. Caterina is terrified and pleads for his compassion in a short aria entitled *Pietà o Paolo, Pietà* [Mercy o Paolo, Mercy]. As the aria progresses, her vocal line is doubled by the first and second violins, accompanied by a rich texture in the lower strings, which greatly heightens its poignancy. Paolo refuses to relent, however, and Caterina is eventually extricated from this difficult encounter by Marco (Bass), an old retainer of her father who moves to protect her. She tells Marco *Aiuto, Marco soccorso, Paolo m'uciede pazzo d'amore* [Help, Marco save me, Paolo will kill me he is crazy with love of me]. The orchestral accompaniment rises to a climax with agitated tremolo and triplet passages. Marco tries to dispel the tense mood in a lengthy fast aria *Questa commedia, che Paolo l' servo* [What is this comedy, what's happening with Paolo] **(Fig. 11)**. Paolo eventually leaves the stage, consumed with anger.

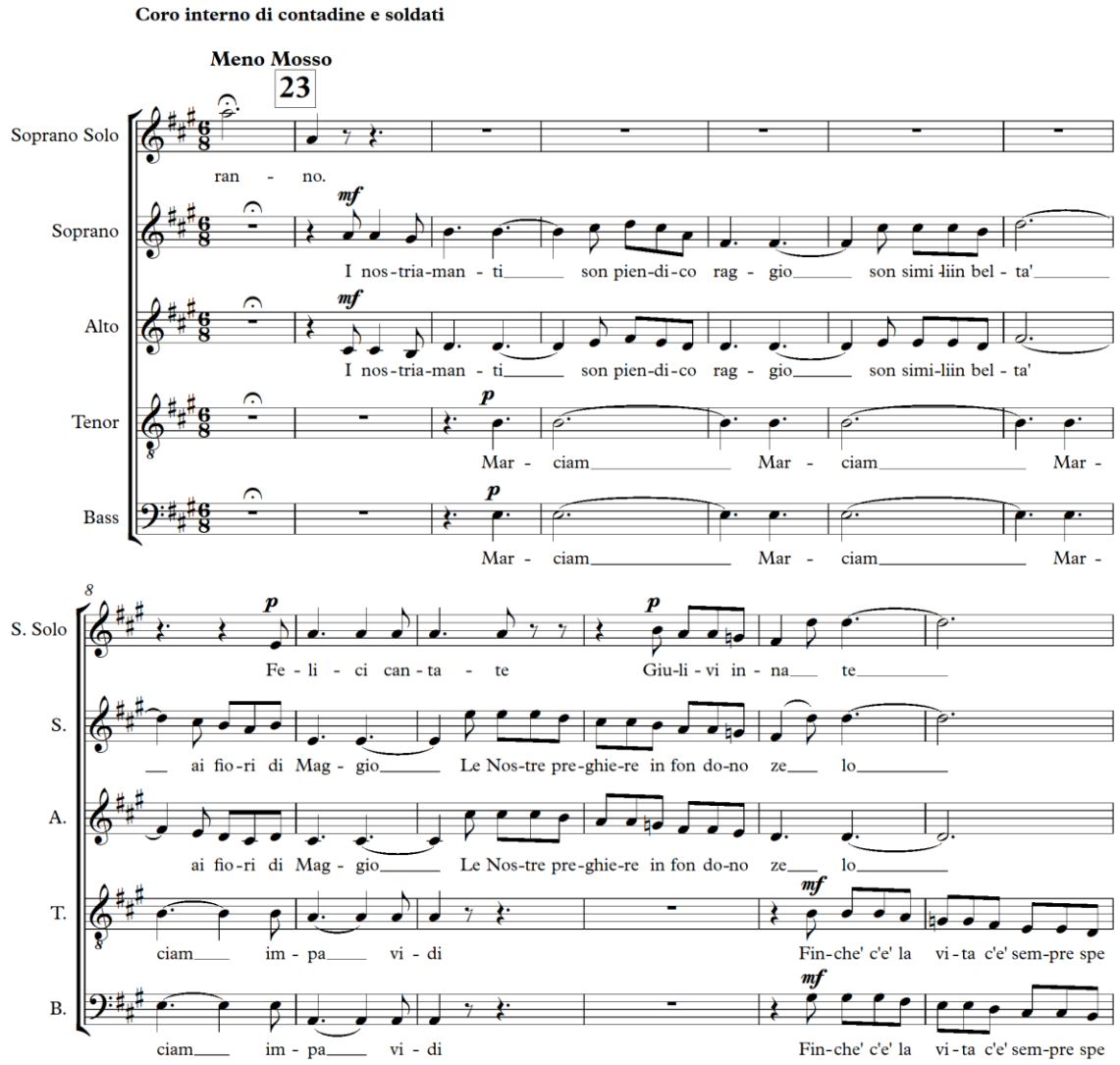

Figure 9: Chorus section, First Act

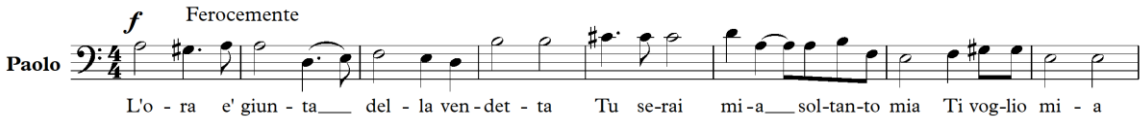

Figure 10: Paolo's aria, First Act

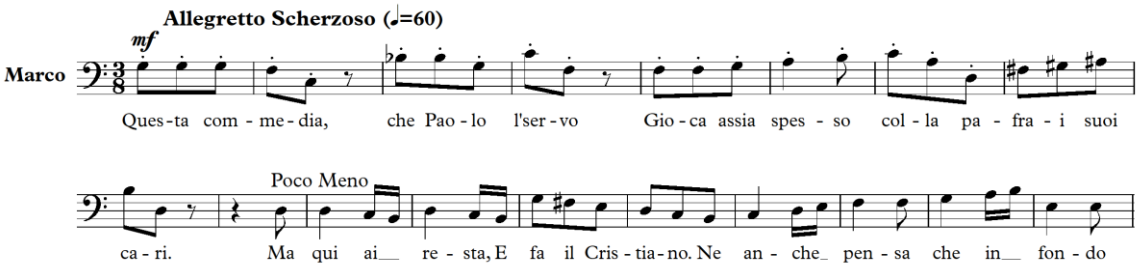

Figure 11: Marco's aria, First Act

At this point, the Baron reappears, accompanied by Antonio Bajjada (tenor), who is disguised as a Janissary but who is actually a Maltese spy. Bajjada and Barone sing a duet **(Fig. 12)** and Bajjada reveals his true identity. Bajjada brings with him a message from Catherina's lover Publio and sings an aria *Or sono dieci anni* [It is now ten years] **(Fig. 13)** in which he recounts how he was held captive in one of the Turkish naval commander Soliman's galleys, and how he managed to escape. The orchestra accompanies him with subtle and subdued scoring, punctuated by chordal passages on the harp. Publio then appears and reunited with Caterina: the finale of the first act is a love duet *Giunto è il momento* [The time has come] **(Fig. 14)**. The first act concludes when the *Baron* joins the couple and the music rises to a stirring and brilliant climax. However, the music unexpectedly moves to the key of F minor towards the close, hinting at difficulties ahead and introducing an ominous note of foreboding.

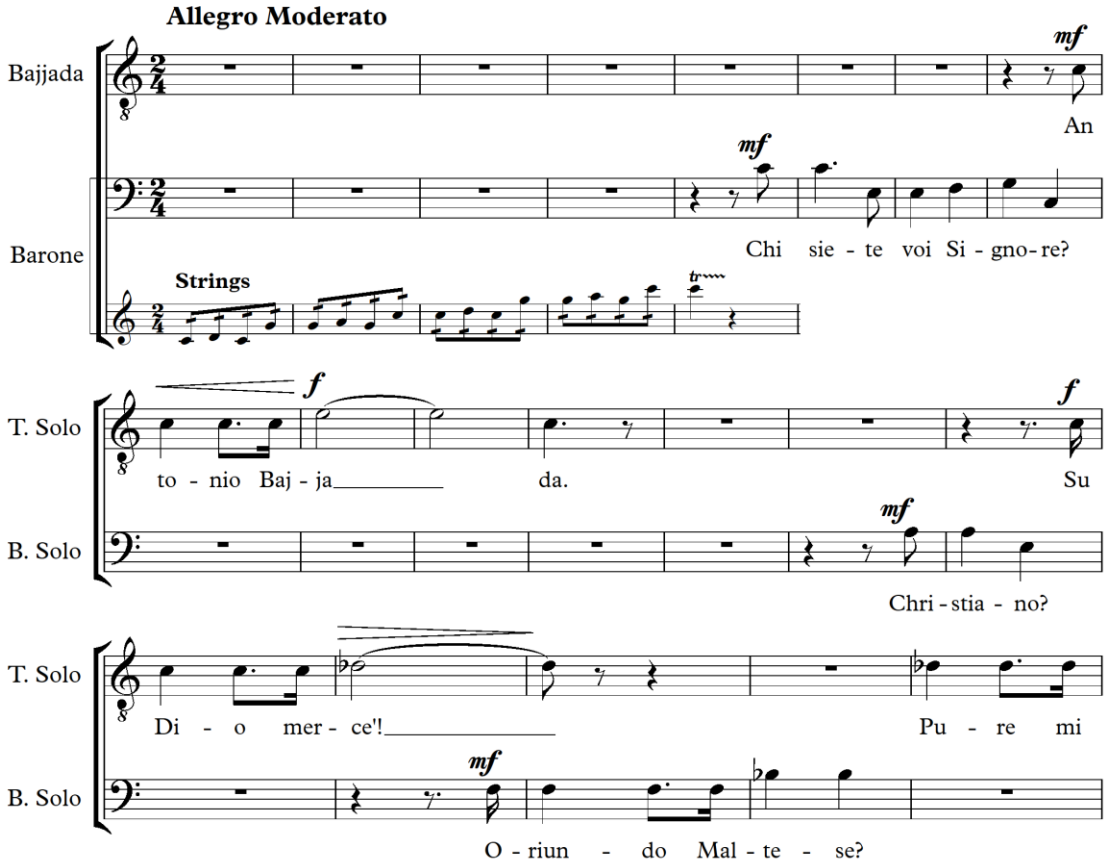

Figure 12: Bajjada and Barone Desguanez duet

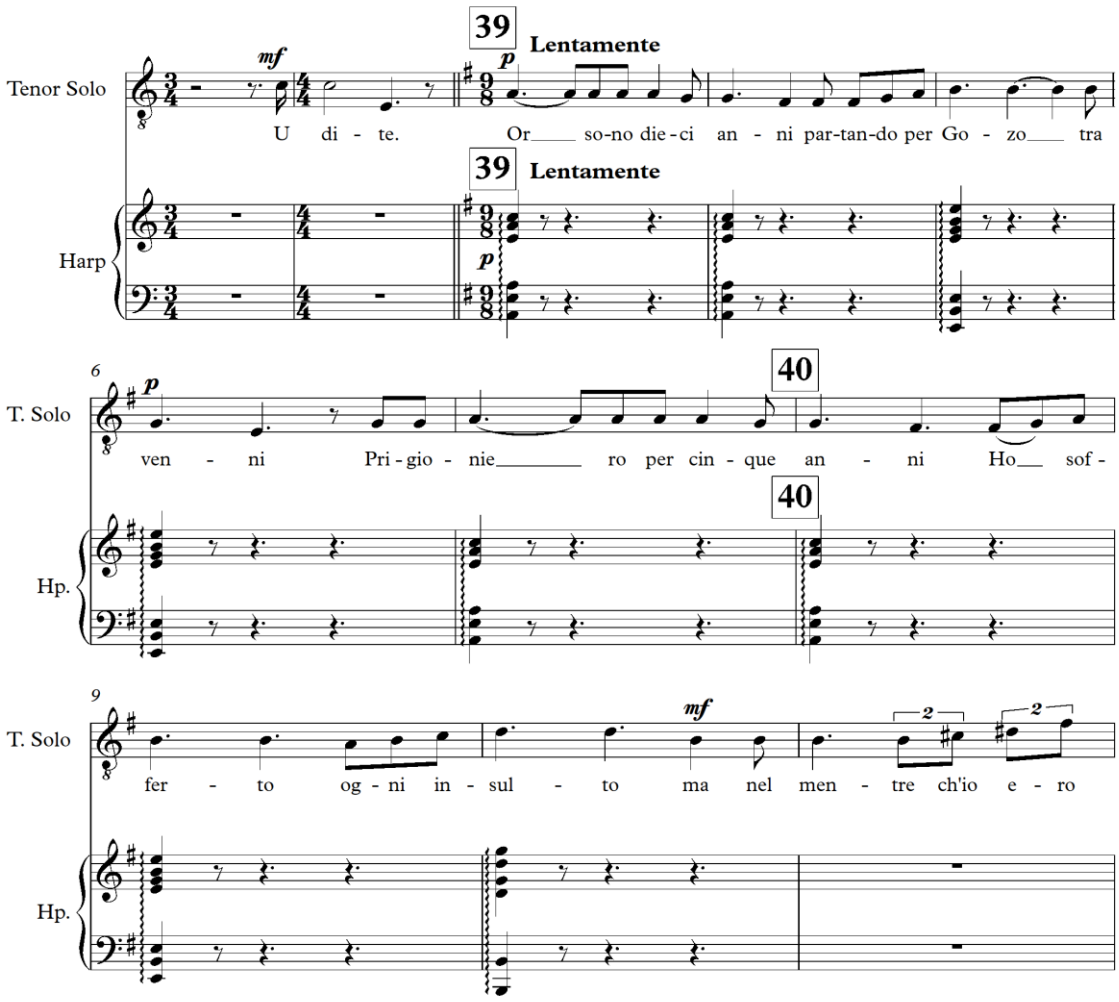

Figure 13: Bajjada's solo aria, First Act

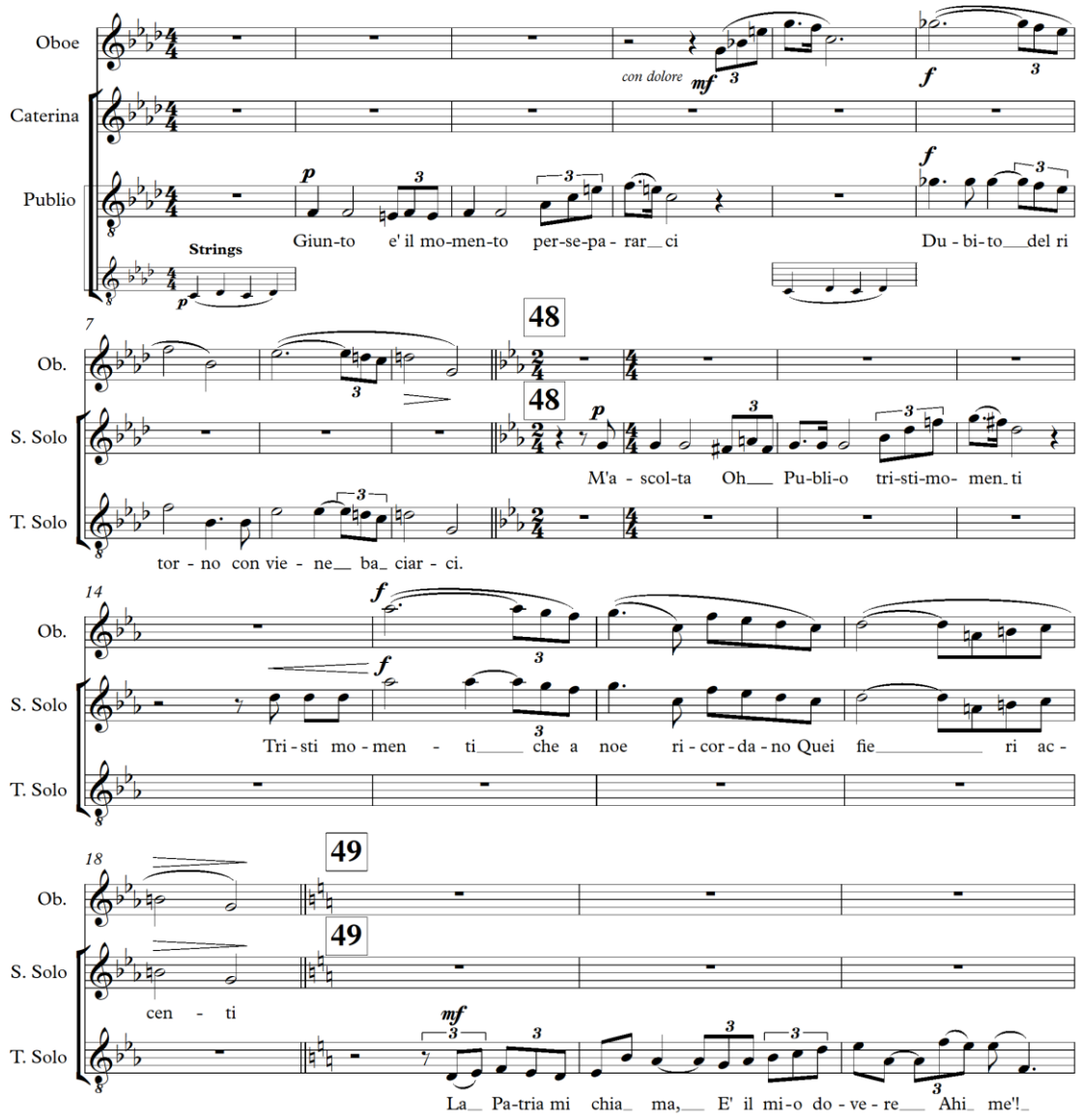

Figure 14: Publio and Caterina love duet

The second act opens with a brief orchestral introduction marked *Allegretto energico* in the key of A minor. The curtain rises on the Turkish camp, where the Turkish commander Agà Selim is assembled with his soldiers at a celebration. A female dancer appears and performs an exotic dance. Shortly after, Agà Selim sings an aria in which he encourages his soldiers to have courage and to continue with their battle (*Corraggio amici, forza ci vuole ognuno faccia* [Courage, my friends, for anything that come along]). His soldiers reply energetically, praising Agà Selim in a rousing chorus marked *Allegretto energico*. After a series of vigorous exchanges between Agà Selim and his troops, *Paolo* enters escorted by four soldiers. It transpires that he has been captured in combat. Paolo pleads Agà Selim for mercy, declaring *Vi ripeto, son Turco come voi* [I repeat, I am a Turk like

you]. Paolo tells his story of how he was captured and was taken as a slave by Baron Desguanez. He also reveals his love for Caterina. After the duet between Agà Selim and Paolo ends, they retire to a tent, followed by the soldiers. Bajjada enters and sings an aria in which he reveals his long-standing suspicion that Paolo was a Turkish spy: *Schiavo del Barone, M'ha detto che son spia* [A Baron's slave, has told me that I am a spy]. He is rejoined by Paolo and Agà Selim, and a trio ensues. Agà Selim enquires concerning Bajjada's identity—but, needless to say, Bajjada does not disclose who he really is. At the climax, the three men call on the help of Allah to help combat the Christians: *Allah aita per massacrare tutti Cristiani* [Allah help us to kill all the Christians]. They decide to go to Maddalena caves (an imaginary locality in Malta), a secret hiding place where the Baron has sent his daughter for her protection, and plan to capture her.

The second scene of Act II opens in Publio's apartment with an *Andante tranquillo* pace. Publio sings an aria *Silenzio atroce mi struggie l'anima* [Dread silence consumes my soul] in which he expresses his grief at his enforced separation from Caterina. Marco enters with news of Caterina, telling Publio that she is in despair. Bajjada appears, and informs them that Paolo has betrayed them and informed the Turks of Caterina's hiding place. They are filled with disgust and despair at this news, and Marco sings an aria: *Quei vili Turchi, Paolo la spia dev'essere stato uno dei due* [Those cowardly Turks, Paolo the spy is the one of those two]. The music rises to a tense climax, and the three men leave to accomplish their plan of rescue.

Act III opens in the Maddalena Caves, where Caterina is hiding with other Maltese noblewomen. The Baron has come to visit his daughther. To the accompaniment of harp figurations and lyrical melodic contours in the strings, he sings a lyrical aria sympathizing with his daughter's distress at being separated from her lover: *Povera Caterina, Povera mia figlia* [Poor Caterina, My poor daughter]. Catherina sings a troubled recitative *Oh, no crudele, non torturarmi, Lontan da Publio non trascinarmi* [Oh cruel one, do not torture me, do not wrest me away from Publio]. She proceeds to sing a duet with her father, and an aria expressing her love of Publio. She is consoled in her distress by Rozi, Bajjada's fiancée, and she prays to the Virgin Mary. Other women in the harem take pity on Caterina and implore her in an ensemble, *Buona signora, non disperare* [Good lady, do not despair]. Pace makes effective use here of the upper woodwinds, which are heard against a sustained string accompaniment. Subsequently, a lovely section develops that features Caterina and the female choir, in which Caterina's lyrical melodious aria is

accompanied by subdued melodic contours from the female choir. Towards the end of this scene, Paolo and Agà Selim appear at the entrance to the caves, unobserved by the women. Paolo informs Agà Selim that Caterina must belong to him alone. Agà Selim agrees and quietly summons his soldiers. The male choir sings with elation at the prospect of capturing such beautiful maidens, but Agà Selim warns them to treat the girls in the cave with great care. The Turks enter the caves. Baron Desguanez appears and realises that the Turks have discovered their hiding place, to his amazement and discomfiture. He becomes alarmed for his daughter's safety and rushes away to summon help.

Meanwhile, inside the caves, Agà Selim orders his soldiers to put the women in fetters and Paolo is seen dragging Caterina out of the cave. Paolo declares his intention to avenge himself of Caterina and treats her with great cruelty. Agà Selim enters and demands to know who she was: *Quella donna chi è?* [Who is this lady?]. He attempts to restrain Paolo and the two men quarrel. When she sees this, Caterina begs Agà Selim for protection and sings a fervent aria in the key of of D^b major: *Oh, voi Signore* [Oh, you, my Lord]. Publio arrives with his soldiers and surrounds the invaders. Caterina rushes to Publio with happiness, and in his rage, Paolo stabs her to death. Caterina dies in her lover's arms. The opera concludes with an ensemble *Lassù in ciel* [Up there in heaven].

As will be evident from the foregoing synopsis, the plot of *Caterina Desguanez* is closely modeled on nineteenth-century Italian precedents—most obviously, Verdian operas such as *Rigoletto* or *Otello* which are tales of complex amorous entanglements, jealousy, and revenge. Although subject matter of this nature continued to form the basis of operas in the twentieth century—Shostakovich's *Lady Macbeth of the Mtsensk District* being a notable example—it was typically handled in a very different manner. By the time the opera was premiered in 1965, both the subject matter of *Caterina Desguanez* and its musical language, which is virtually a pastiche of Romantic Italian operatic styles, would have struck most listeners outside Malta as being altogether anachronistic. In its compositional idiom and in its very conception, the work is wholly unrelated either to the central concerns of modernism or to musical trends of the twentieth century. Straightforwardly naturalistic subject matter increasingly fell out of favour from the turn of the century onwards. Works such as Debussy's *Pelléas et Mélisande*, Schoenberg's *Erwartung*, and Berg's *Wozzeck* inaugurated a notable trend towards the exploration of the world of inner subjectivity, which typically required non-naturalistic treatment in its portrayal of dream-like or fantastical states of mind—a trend that continued well into the

twentieth century. Other composers turned to myth and allegory (the Church parables of Britten and the operas of Tippett constituting notable instances in point) which demanded a highly stylized treatment. There is a notable tendency in twentieth-century opera to engage with fundamental existential themes, such as the isolation and powerlessness of the individual in the face of hostile social forces, or the crisis-ridden condition of modernity itself. As Arnold Whittall observes, such complex topics required a very different kind of musical language to nineteenth-century late Romantic idioms—one which 'found affirmation and positive resolution far more problematic than did the language of the essentially tonal, consonant past'.[27] And while it is true that a number of notable twentieth-century operatic composers, and especially those of a neo-classical orientation, engaged with past musical styles in their stage works and, in Whittall's phrase, 'celebrated the vitality of the confrontation between past and present', the evocation of eighteenth-century styles in works such as Strauss's *Ariadne auf Naxos* Stravinsky's *The Rake's Progress* is pervaded by a sense of ironic distance that reflects a modernist consciousness, and is far from being mere pastiche. Such irony is wholly lacking in Pace's score.

Caterina Desguanez is consequently not an easy work to appraise. Many contemporary critics would probably dismiss the work outright because of its stylistic anachronism, and consider it to be intrinsically uninteresting and unworthy of revival. Leaving aside the question of its musical language, a more fundamental difficulty is the fact that the characters lack depth: they are conventional stock types, without sufficient complexity of motivation to make them psychologically and dramatically interesting. A further difficulty is presented by the treatment of the Turkish characters, which largely falls back on clichés and stereotypes. Although they are not characterized in a wholly two-dimensional way as traditional villains (as we have seen, Agà Selim is not without his humane and decent side), modern audiences would feel uncomfortable with implied moral superiority of the Christian characters, and numbers such as the Act II trio in which Paolo, Agà Selim, and Bajjada pledge to massacre their Christian opponents. These problems are regrettable, because even allowing for the conservatism of Pace's musical language, the opera displays considerable inventiveness and skill. The vocal writing is not only effective and grateful, but is far more interesting and varied than in *Alba Dorata*, and Pace makes much more of an attempt here to project the individuality of the characters in

[27] Howard Mayer Brown, et al. "Opera (i)." *Grove Music Online*. *Oxford Music Online*. Oxford University Press, accessed July 11, 2014, http://www.oxfordmusiconline.com/subscriber/article/grove/music/40726pg6

musical terms. These features are sufficiently redeeming as to make the score deserving of at least occasional revival, even if for curiosity's sake

7.3 Pace's later operas: *I Martiri*, *Angelica*, and *Ipogeana*

Pace's subsequent operas will be considered more briefly here, as they are similar to his first opera in style and general approach.

Composed two years after *Caterina Desguanez*, *I Martiri*[28] (1967) is also in three acts. Pace began writing it on the 4 January 1966. Its libretto, which is in Italian, like that of *Caterina Desguanez*, was written by Vincenzo Maria Pellegrini (1911-1997).[29] It deals with a real historical event, and portrays the Maltese uprising against the French, who, under Napoleon, took possession of the islands without any serious opposition in 1798. The local population, however, revolted against the French garrison left by Bonaparte, and the French had to take refuge within the ramparts of Valletta where they remained besieged for almost two years until they had to surrender and leave the island. During the siege, a conspiracy was organized to attack the besieged garrison from within, but its instigators were discovered and put to death by firing squad. Several of the characters portrayed in the opera are based on actual historical personages, such as Dun Mikiel Xerri (1737-1799)[30], who played a role of central importance in the attempted coup, and the Corsican Colonel Gugliermo Lorenzi (1734-1799).[31] Both were involved in seizing Valletta when Malta was under French rule, and together with other conspirators were arrested after being captured in the Lazzaretto building on the shores of Marsamxetto. They were discovered by chance by some French officers who happened to be returning from Fort Manoel, and the whole plot was revealed. They were tried by court martial, and both Xerri and Lorenzi refused to reveal the names of their fellow conspirators. Xerri was

[28] Bookshelf MZX. GC. DP.B.174 a – at the Melitensia University Tal-Qroqq, Malta.
[29] Schiavone, *Dictionary of Maltese Biographies*, Vol. II , 1279-1280.
[30] Ibid: 1641-1642. Dun Mikiel Xerri was born in Ħaz-Żebbuġ Malta, was ordained priest in 1761, and later continued his studies in Naples. When he returned to Malta, he established a reputation as a man of letters and professor of mathematics, literature and history. He wrote a manuscript on '*Regole dell'Ortografia'* – Rules on Orthography. After opening a private school in Valletta, and another one for needy children in his home town, he was later appointed professor of mathematics by Bishop Labini at the Seminary and professor of philosophy at the University by Grandmaster De Rohan.
[31] http://www.timesofmalta.com/articles/view/20110807/life-features/Birthplace-of-admirals-explorers-adventurers-and-fierce-corsairs.379200 - [Accessed 20 August 2012].

offered a free pardon if he betrayed them, but he refused, declaring: 'I am here to answer for my actions… and not to be the spy of my countrymen… I am guilty and ready to die.'[32] Another Maltese patriot who features in the opera is Marchesino Vincenzo de Piro (1736-1799),[33] the second Baron of Budach and second Marquis de Piro, who became a jurat and also procurator of the Inquisition. De Piro was elected one of four representatives of the people during the French occupancy.[34]

The first performance of *I Martiri* took place at the Manoel Theatre on the 14 October 1967 and was followed by three subsequent performances in the same month. The opening night was designated a Gala Premier, and was held under the patronage of the Governor General, the Prime Minister and the Metropolitan Archbishop of Malta. An advance notice in the *Times of Malta* dated 19 July 1967, which outlined the opera's plot and gave details of the singers who would participate, noted that the opera took Pace a year to compose, and it 'required greater effort than *Caterina Desguanez*.' Like *Caterina*, *I Martiri* was warmly received, and the music critic of the *Sunday Times* opined that it displayed the same 'exuberant' quality of musical invention as its predecessor.[35] He continued: 'The first act in particular was a happy fusion of fine music, pageantry and dancing. As an almost entirely amateur effort, "I Martiri" often impresses.'[36] After nearly three decades, *I Martiri* was revived at the Manoel Theatre during the 1999 Manoel Theatre Festival, which also happened to coincide with the bicentenary of the French occupation of Malta. On this occasion, as the critic of the *Sunday Times of Malta* Martina Caruana noted, the director Joseph Fenech had eliminated 'certain passages to shorten the opera. Moreover, musically, the reduction of parts sung by weaker performers meant that the standard would not drop. However, the dramatic element sometimes suffered because of these alterations.'[37] As such remarks indicate, the production of operatic works by native composers in Malta continued to be hindered by the same kinds of practical difficulties as Pace had confronted during his lifetime.

Like *Caterina Desguanez*, *I Martiri* is couched in a tonal idiom similar to that employed in nineteenth-century Italian opera. It is also very similarly constructed, comprising

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[32] Schiavone, *Dictionary of Maltese Biographies*, Vol. II, *1641*-1642.
[33] Ibid: 715.
[34] Ibid: Marquis de Piro was interested in military tactics and operations and was appointed Colonel of the Royal Sicilian Regiment.
[35] Arion, *"I Martiri" – Opening Night at the Manoel, The Sunday Times of Malta*, 15 October 1967, 28.
[36] Ibid.,
[37] Martina Caruana, *I Martiri, The Sunday Times of Malta*, 21 March 1999, 23.

traditional successions of recitatives, arias, ensembles, choruses and so on. Every aspect of the work's style is close to nineteenth-century models down to the treatment of the orchestra, which not only uses textures and kinds of instrumental writing characteristic of an earlier historical period, but is also generally confined to providing harmonic support and doubling the voices (see, for example, a typical passage reproduced in **Fig. 1** below, in which the vocal melody is doubled by the upper strings and woodwinds).

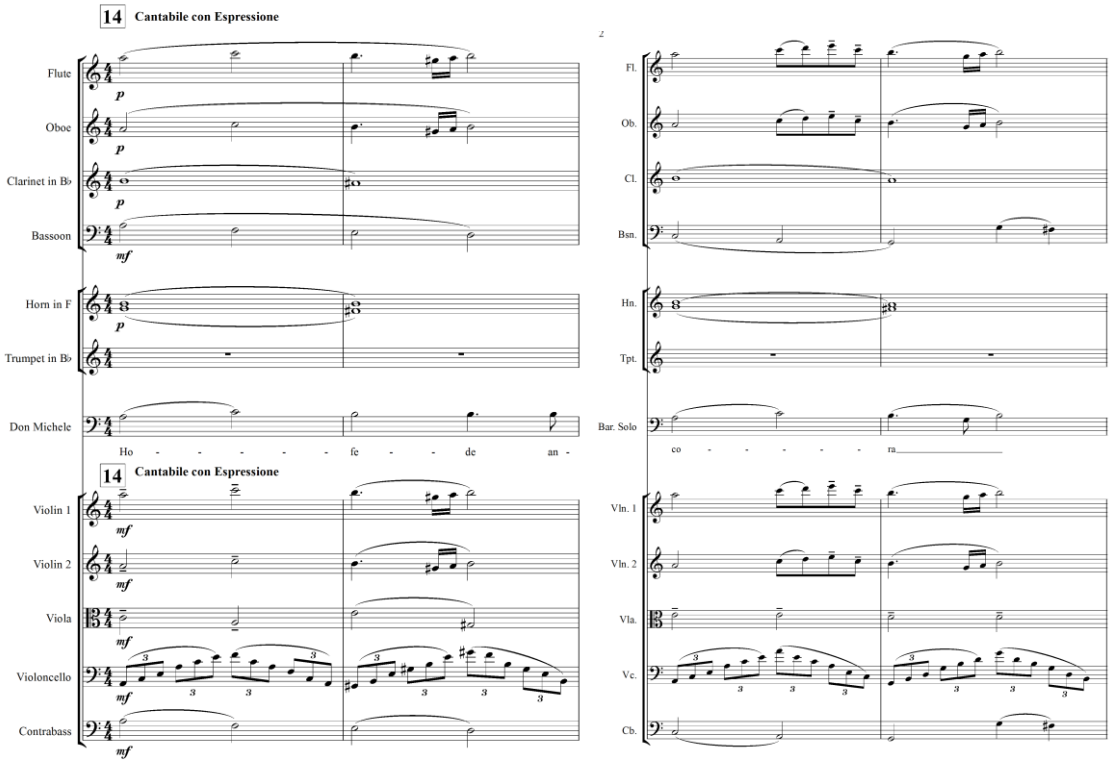

Figure 1: *I Martiri* (1967), First Act

In *I Martiri*, Pace took advantage of opportunities to exploit touches of period colour, introducing dances as a *Kuntradanza* (a kind of minuet), and made considerable use of borrowed musical material to evoke the contending French and Maltese factions. Thus, in Act I, we hear a rousing rendition of the French national anthem, the Marseillaise, scored for choir and full orchestra (see **Fig. 2**). Although it is difficult to judge the dramatic effectiveness of any opera from the score alone, one has the impression that *I Martiri* contains some well-crafted and efffective music, and its colourful pageantry would make quite a vivid impression on stage.

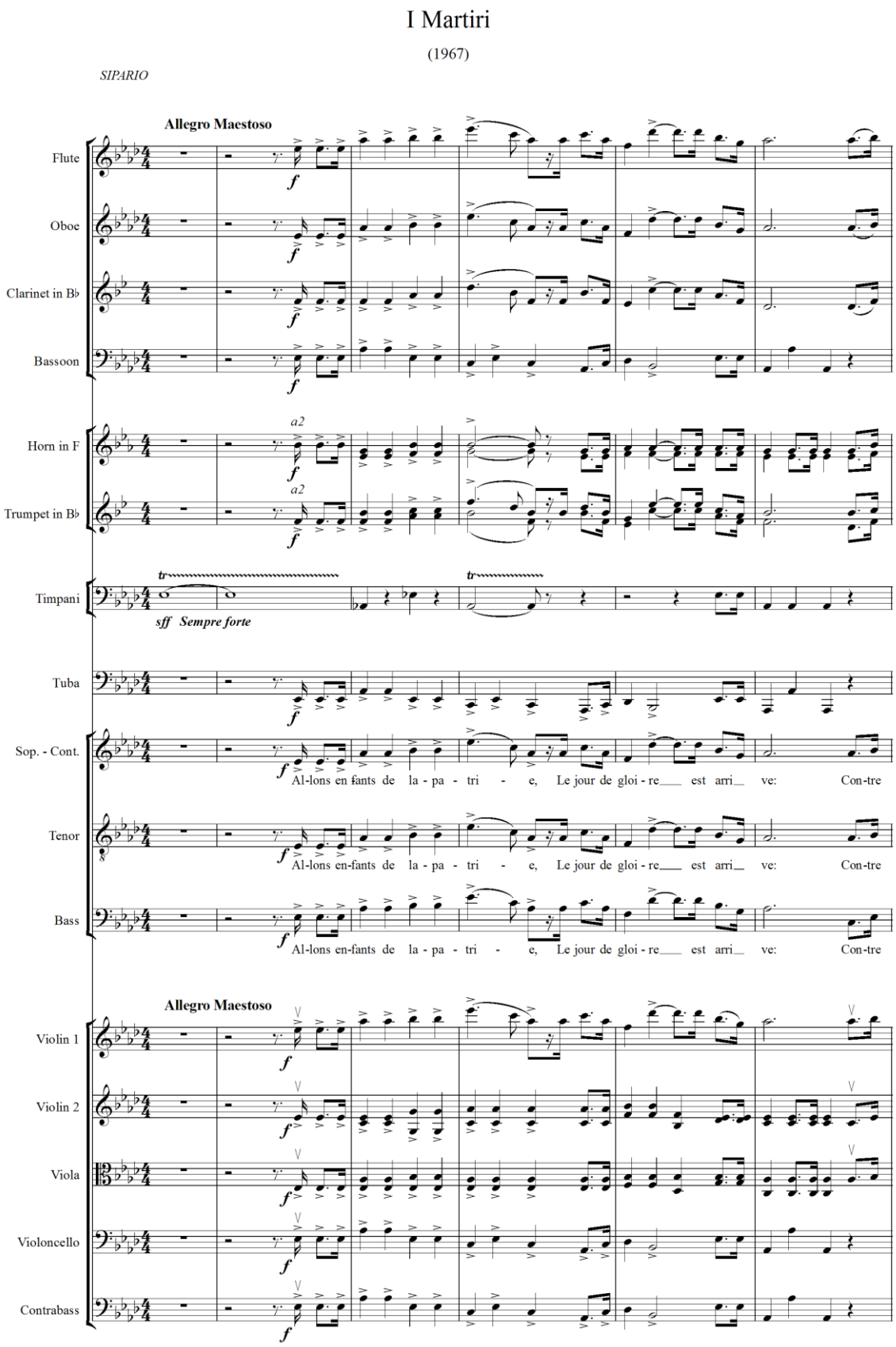

Figure 2: *I Martiri* (1967), First Act

Pace completed his next opera *Anglica* on the 26 August 1968[38] and it was premiered in 1973. It is in three acts, and requires dancers in addition to the usual vocal soloists and chorus. The Italian libretto was again written by Vincenzo Maria Pellegrini, and is based on a celebrated traditional Maltese folktale *The Bride of Mosta*, which is set in the sixeeenth century at the time of the attempted Ottoman invasions of the island. During this period, as Roderick Cavaliero remarks:

> There was barely a port in southern Europe that had not a tale to tell of female capitives being lost in harems. *The Bride of Mosta* is a typical example of the kind of saga that studded the Mediterranean: the tale of a Maltese bride, stolen by a Turkish corsair just before her wedding, rescued by her fiancé who goes in hot pursuit of her and hears her singing 'their song' to the ladies of the sultan's harem. She is rescued from dishonour but not from death, and this, given the improbability of the fiancé's feat in crossing the waters that divide Malta from the North African littoral, was its inevitable end.[39]

According to the historian of Maltese folklore Guzè Cassar Pullicino, the story has at least some basis in historical fact. In 1526, the Turks raided and sacked the village of Mosta, taking almost four hundred prisoners, 'including a bride, together with the guests all dressed up for the wedding.'[40] Pullicino states that this story traditionally took the form of a ballad, which has been preserved in two versions. One version was first published in 1895 by the eminent Italian philologist and orientalist Luigi Bonelli (1865-1947)[41] who was given the text of the song by the Maltese writer Annibale Preca. This version of the ballad was published in 1904 in Preca's posthumous *Malta Cananea*. Preca in turn had obtained the text of the ballad from a manuscript given to him by his friend Fr. Paul Chetcuti of Mosta, to whom it was dictated by an elderly aunt. Pullicino states that 'its structure conforms to the type of song on the theme of the Rescued Maiden, which the members of the family, together with the beloved one, are designated. The latter is placed in opposition to the family members so that he is the only one who tackles the task the others decline to do, i.e. ransoming the bride from slavery. After her mother and aunt refuse to pay her ransom. The bridegroom is prepared to make every sacrifice to free her. The song illustrates the motif found in the myth of Alcestis in Greek mythology, that the

[38] A hand-written note is indicated on the manuscript, written by Pace.
[39] Roderick Cavaliero, *Ottomania: The Romantics and the Myth of the Islamic Orient* (New York: I. B. Tauris, 2013), 38.
[40] http://www.maltagenealogy.com/libro%20d%27Oro/cumbo2.html - [Accessed 20 August 2012].
[41] For Bonelli, see Alessio Bombaci, *Necrologio. L. B.*, in *Oriente moderno*, XXVI (1947), 51-55.

ties of love are stronger than those of consanguinity.'[42] Pullicino gives the following English translation of this version:

Poor Maid of Mosta!
Sad things awaited her on that Monday morn!
The Turks came and carried her away
When she least expected them.
When those cursed Turks came
The cock began to crow,
The guests were ready downstairs,
And the groom in the upper room.
'Go, my master, go,
Here, take these 900 (scudi)
And if they're not enough
I'll bring you an ass's load (of money).'
The Turks came and took her,
They carried her away on a vessel;
The made her look towards the sea
And turn her back upon her village.
They took her away with them,
And turned her face towards the East,
They made her change her Maltese clothes
And they wound a turban round her head.
They took her away with them
And made her sit at the poop;
They made her change her Maltese clothes
And wear instead the Turkish jacket.
'O mistress mine, sit down,
Here's the table, sit down and eat.'
She said, 'I don't want any food
Once I've fallen a slave of Jews.'
'Sit down, my mistress, sit down
There's the bed, sleep and rest.'
She told him, "I don't want to sleep
Once I've fallen into the hands of the dogs.'
Poor maid of Mosta!
Sad things awaited her on that Monday morn!

[42] http://www.maltagenealogy.com/libro%20d%27Oro/cumbo2.html - [Accessed 20 August 2012].

Her heart was beating fast,
All that night she spent in anguish.
They took her away with them,
And gave her as a gift to the pasha;
Everyone welcomed her,
Young and old attended to her needs.
'Take this veil, arrange your hair,
Take the key, eat and drink.'
'I will not eat any food
Before I return to my Mosta.'
My hair I will not comb
Before I return to Mosta my village;
My dear mother will comb my flowing hair
And my aunt Kozza will plait it'.
O bride, don't be downhearted
We shall make you queen of Jerba.'
'What avails it that I be made queen
Once I've fallen in the hands of the Berbers?'
O bride, don't be downhearted,
We shall make you queen of the cities.'
'What avails it that I be made queen
Once I've fallen in the hands of the dogs?'
'Grieve not, not, o mistress mine,
Put on these fine clothes, adorn yourself'.
'Put on fine dresses! Shame on you,
All my life I shall remain a slave.'
'My child, put on these clothes
There's the chest, dress up, adorn yourself.'
'How can I dress? Woe is me,
I am now a slave for evermore!'
Sleep, my child, sleep.
There's the bed, lie down and rest.'
'How can I rest? Woe is me,
I've fallen in the hands of the dogs!
'Go and tell my dear mother
That the price of my ransom is 700 (scudi).'
Better 700 in the chest,
Than my daughter ransomed.'

‘Go and tell my auntie Kozza
That the price of my ransom is 700.’
‘Better 700 in the chest
Than my sister’s daughter ransomed.’
‘Go and tell my beloved
That the price of my ransom is 700.’
“I’ll sell even my field
To see my beloved ransomed.’[43]

The second version of the story comes from Guzè Muscat Azzopardi’s novel *L-Għarusa tal-Mosta* [The Bride of Mosta], which was first printed in *In-Naħla Maltija* [The Maltese Bee] in 1879.[44] Pullicino describes this version as follows:

> It tells how, in or about 1526, there was a palace in Mosta known as the Torri Cumbo, owned by Julius Cumbo, one of the four jurats of the Mdina town council (Universita) Cumbo had an only daughter, Marianna, an exceedingly beautiful girl who was betrothed to Toni, a scion of the Manduca family. They were making last-minute preparations for the wedding feast when the Barbary corsairs landed and with the connivance of Muley, a one-time slave of the Cumbo household, entered the palace, carried off Marianna and sailed away on a xebec to Tripoli.
>
> Toni went to the city disguised as a wool merchant and with the help of Assena, daughter of the Sultan of Tripoli, he succeeded in freeing Marianna. He brought her back to Malta on a Venetian vessel, but the sufferings she had to endure during her captivity had greatly weakened poor Marianna, to the extent that shortly after her return she died, mourned by the whole island. Toni Manduca left Malta on the Order’s galleys to go and fight the Turks and he died bravely in battle.[45]

Pellegrini’s libretto is based on Azzopardi’s version, but he altered the name of Julius Cumbo’s daughter from Marianna to Angelica.

The opera’s premiere took place on the 20 October 1973 at the Manoel Theatre. A review article titled ‘The Bride of Mosta’ by Paul Xuereb in the *Sunday Times* of Malta on the 28 October 1978 was critical of both the singers and Pace’s vocal writing in certain sections of the opera, but highly praised the conductor (Maestro Joseph Sammut) who ‘undoubtedly had everything under control and steered his orchestra time and again out of

[43] Ibid.,
[44] Schiavone, *Dictionary of Maltese Biographies*, Vol. I, 1228.
[45] http://www.maltagenealogy.com/libro%20d'oro/cumbo2.html - [Accessed 10 July 2014].

the troubled waters into which some of the singers led it.'[46] Reading between the lines of this notice, the production had evidently been less than ideal. Xuereb also noted that the opera was somewhat more stylistically adventurous than its predecessors:

> In his setting of this libretto Pace tries occasionally, and especially in the first Act, to free himself from the melodious Italian tradition which he followed in his first two operas. In the first Act, the music has a dense texture, with mainly independent vocal and orchestral lines. The vocal writing occasionally comes close to recitative and in one or two instances the verse is not sung but actually spoken.'[47]

On the other hand, Xuereb praised Pace's 'rich and … imaginative use of the orchestra's resources. In the second Act Pace's style is half way towards his old style, notably in the corsair scene and in the love duet, but it is in the third Act that melody takes over almost completely, and the vocal line frequently merges with the orchestra, and here Pace is at his most felicitous.'[48]

The critic's remarks are quite revealing of the conservative tastes of Maltese opera goers. An examination of the score reveals that although it is generally couched in the same compositional idiom as its predecessors, Pace made intermittent use of his more 'advanced' post-tonal harmonic language. Even such a modest degree of 'modernity' and attempted departure from nineteenth-century Italian traditions meant that the score met with a rather less than enthusiastic reception.

Pace's last opera *Ipogeana* was written in 1976 and Pellegrini once again acted as his librettist. The action is set in the remote Maltese past around 1600 BC and depicts the cult of the god Melkart and the ritual sacrifice of beautiful maidens to propitiate him. The High Priest Brabani falls in love with the priestess Maħbuba, which results in a complex amorous tangle that ends in tragedy. At the end of the opera, Maħbuba kills Brabani, gratifying Melkart, who blesses his people with rain and a good harvest. This tale unfolds in three acts.

Ipogeana received its premiere on Saturday the 23 October 1976 at the Manoel Theatre. The reception of the work is of considerable interest for what it reveals concerning local musical tastes. One critic wrote that he was pleasantly surprised by the opera's accessible

[46] Paul Xuereb, *The Bride of Mosta, The Sunday Times of Malta,* 28 October 1978, 17.
[47] Ibid.,
[48] Ibid.,

idiom: 'I was struck mostly by the romantic and blatantly fin de siècle style of this opera. I was expecting harsh dissonances and jagged prehistoric rhythms whereas instead "Ipogeana" is lyrical-flowing and I must say "beautiful".'[49] The critic praised both Pace and Pellegrini for tackling an innovative subject. Other critics, however, were less laudatory. One, for example, was critical of the opera's plot, describing it as 'a complicated, rather bizarre at times, entanglement which as usual was brought to a happy ending by the hero or heroine dramatically cutting the Gordian Knot.'[50] However, he was rather more enthusiastic about the music, which she found 'belonged almost entirely to the imagination of Mro. Pace who, though, evidently had the ghosts of Verdi, Puccini, Massenet and happily at times even Richard Strauss at his shoulder.'[51] The same critic also noted that attendance at the opera had been disappointingly poor, and that the theatre was 'practically *half empty*': this struck her as particularly regrettable, since '"Ipogeana" is in the true sense of the word a relic of the past, a past which in Malta is in dire need of revival.'[52] A lively correspondence ensued in the *Times of Malta* on this subject. The author of a letter to the editor[53] expressed dismay that a work of such 'high calibre' as the opera *Ipogeana* had failed to attract a full house, and proposed to the Minister of Education present that older secondary students in both government and private institutions should be encouarged to attend productions of opera. The author wrote that her own love of music had grown as a result of:

> a school performance by one of the opera companies which used to visit regularly our island under the Impresa Cantoni. It is indeed a pity that present-day students do not have the opportunities available to previous generations. Let us therefore make the best possible use of the rare opportunities available nowadays if we want to build up again appreciation of high level cultural activities.[54]

Pellegrini also took the opportuunity to voice his disappointment in a letter to the editor which was published in the same newspaper.[55] He declared Pace's music to be superbly written, and pointed out that the performers included some very fine singers.[56] Pellegrini lamented not only the the poor attendance, but also 'the poor encouragement given to

[49] Unknown author, *Maltese Opera at Manoel, Times of Malta*, 23 October 1976, 11.
[50] Unknown author, *Maltese Opera at the Manoel, Times of Malta*, 28 October 1976, 9.
[51] Ibid.,
[52] Ibid.,
[53] Mrs. R. Vella, *Cultural Appreciation, The Times of Malta*, 30 October 1976, 10. The section appeared on Letters to the Editor.
[54] Ibid.,
[55] Vincenzo Maria Pellegrini, *Opera at the Manoel, The Times of Malta*, 20 October 1976, 10.
[56] Ibid.,

local talent, exactly at a time when today's Government is harping on a cultural revival.'[57]

The opera also occasioned a rather acrimonious dispute concerning Malta's Phoenician heritage and the fidelity with which Pelligrini and Pace had represented it. In another letter to the *The Times of Malta*, the critic Cecilia Xuereb pointed out that the Phoenicians had arrived in Malta several hundred years later than depicted in the opera, in about the ninth century BC, citing as an authority on the subject A. T. Luttrell's study *Approaches to Medieval Malta*. In reply, Pellegrini disclaimed any attempt at historical accuracy, starting that the opera was 'simply a love story based on the real existence of two votive cippi, which in themselves are authentic history enough.'[58] This prompted another lengthy letter from one T. C. Gouder who criticised the 'highly speculative, ill-defined, and grossly mistaken' notion that the Phoenecians had arrived in Malta as early as Pellegrini had assumed.[59] Gouder pointed out that he had no issue with Pellegrini's disclaimer, but rather with his unfairness to Xuereb: 'while Dr. Pellegrini claims no historic pretence in his work, in the same breath … he accuses Cecilia Xuereb of a lack of knowledge when she correctly commented on the historical anachronism in his libretto.'[60]

In the midst of this controversy, what were arguably much more important issues were overlooked—especially the lack of interest shown by Maltese audiences in an important new musical work by a native composer. It is difficult not to feel sympathy for Pace in these circumstances, especially as he had financed all of these productions himself out of his own pocket. In the recollections[61] of the mezzo-soprano Marie-Therese Vassallo, who participated in the productions of all four of Pace's operas, attendance on each occasion had been persistently poor. However, Vassallo suggested that the reasons for the lack of enthusiasm on the part of local audiences were rather more complex, and cannot be attributed entirely to the close-mindedness or conservative tastes of the musical public. The simple fact was that from a musical and dramatic point of view, the operas were considered by professional musicians to be weak and uninteresting, and the participants performed them without much enthusiasm—largely out of a sense of duty and loyalty to a prominent local composer for whom they had respect and admiration. While one is naturally reluctant to pass such a negative judgement, it is difficult not to concur with

[57] Ibid.,
[58] Vincenzo Maria Pellegrini, *The Opera "Ipogeana", The Sunday Times of Malta*, 7 November 1976, 17.
[59] T.C. Gouder, *The Phoenicians in the Mediterranean, The Sunday Times of Malta*, 2 January 1977, 13. Letter to the Editor was titled *The Phoenicians in the Mediterranean.*
[60] Ibid.,
[61] Interview with author on 15 May 2012 – Ronald Azzopardi Caffari.

Vassallo's opinion after a detailed examination of the scores. There is very little that strikes one as being individual or distinctive about Pace's musical idiom in his operas, and the quality of musical invention is generally routine and undistinguished. Neither is there much that is compelling or original in terms of their conception and dramaturgy. Sadly, if they merit revival at all, it is largely as curiosities, rather than for their intrinsic musical and dramatic qualities.

7.4 Other stage works

Apart from the operas, Pace composed a number of other stage works which will be described briefly here for the sake of completeness. Six of these are stage works for voices, which range in nature from what Pace described as 'sacred drama' to theatre pieces written for children. The first work of this kind that Pace composed predates his operas—the seventy-minute 'sacred drama' *La Predestinanta* for SATB choir, soloists and orchestra, which, according to de Gabriele and Caffari, was 'written and composed to commemorate the First Centenary of the Dogma of the Immaculate Conception and the institution of the Feast of the Regality of the Blessed Virgin. This Sacred Drama brings to life various episodes of the life of the Mother of God and also looks at the historical perspective that foretold these events.'[62] Its Italian libretto was written by Vincenzo Maria Pellegrini (who, as we have seen, also acted as librettist for some of Pace's operas), and it was later translated into Maltese in 1955 by Maria Pisani, and given the Maltese title *Il-Magħżula minn Alla* [The chosen one of God]. The drama is structured in three acts, each comprising three scenes.

In the first scene of Act I, *Nel Pensiero di Dio* [In the mind of God], God the Father outlines his plan for the salvation of humanity through the birth of the Saviour. Scene 2, *L-Immacolata* [The Immaculate One], portrays the Virgin Mary and her parents; and Scene 3, *L-Omaggio* [The Hommage], depicts the Virgin's prototypes in a range of Old Testament personages, including Rachel, the Shulamite, Abigail, and Esther. Act II opens with a scene entitled *Lo Sposalizio* [The Wedding], portraying the Virgin's marriage to Joseph. Scene 2 of Act II, '*L-Annunziazione*' [The Annunciation] depicts the appearance

[62] de Gabriele and Caffari, *Carmelo Pace, A Maltese Composer, Thematic, Annotated and Illustrated Catalogue of Works*, 80.

of the Angel Gabriel to Mary; while Scene 3, *La Visitazione* [The Visitation], portrays the Virgin Mary's visit to her cousin Elizabeth, who is also pregnant with John the Baptist. The three scenes of Act III present three further tableaux: *L-Infanzia di Gesu* [The Childhood of Jesus], *La-Sacra Famiglia* [The Holy Family], and concludes with *L-Assunta* [The Assumption]. This final scene also includes a range of biblical and historical characters, including Mary Magdalene, John of Arimethea, Susanna, and Pope Pius IX, who proclaimed the Dogma of the Immaculate Conception of the 8 December 1854 in his papal bull *Ineffabilis Deus*.

La Predestinata was premiered in Italian on Thursday the 9 March 1955 at the Manoel Theatre under the direction of Pellegrini, with Pace himself conducting. The second performance in Maltese was held on Thursday 26 May 1955 at the Radio City Opera House, once again directed by Pellegrini and conducted by Pace. The harmonic langauge of the score remains within the confines of nineteenth-century practice, and although the soloist's parts are on occasion quite demanding, the choral parts are clearly conceived for amateurs.

1955 also saw the composition of a second 'sacred drama' in five scenes, *Il Natale di Cristo* [The Birth of Christ], for SATB choir and a small orchestra comprising flute, clarinet, bassoon, horn, harp, and strings. The work lasts approximately an hour, and was once again written to an Italian libretto by Pellegrini in Italian, which was subsequently translated into Maltese under the title *It-Twelied ta' Kristu* [The Birth of Christ], in 1957 by Maria Pisani. The work was performed in 1955 for relay on the local radio network. On the manuscript, Pace indicates that the work was written between the 20 August and the 15 September 1955—a remarkably short period for such a substantial score. As its title suggests, the work depicts a number of incidents narrated in the New Testament concerning the Nativity, including the flight into Egypt by Joseph and Mary after learning of King Herod's intention to initiate the Massacre of the Innocents, and Christ's birth in a stable.

The compositional idiom of the score is once again based on common-practice harmony, as is that of a third sacred drama, *San Paolo: L'Araldo di Cristo* [St Paul: Christ's Herald], Pace's and Pellegrini's next collaboration in this genre. The drama is in three acts lasting just over an hour in performance, and is scored for a baritone soloist, SATB choir, and full orchestra. This work is based on an episode to which allusion is made in

Chapter 28 of the Acts of the Apostles in the New Testament, and portrays a particularly dramatic episode in the saint's career. While in Jerusalem, Paul had incurred the hostility of the local Jewish community to such an extent that he feared for his life, and voluntarily gave himself up to Roman custody for his own protection. He was transported to Caesarea and held prisoner there for two years until a new governor of the city reopened his case. When the governor proposed sending him back to Jerusalem to be tried, Paul exercised his right as a Roman citizen to travel to Rome to 'appeal unto Caesar'. En route to Rome, Paul was shipwrecked on the island of Melita (Malta), where, as Acts recounts, he was received hospitably by the inhabitants:

> the barbarous people shewed us no little kindness: for they kindled a fire, and received us every one, because of the present rain, and because of the cold. And when Paul had gathered a bundle of sticks, and laid them on the fire, there came a viper out of the heat, and fastened on his hand. And when the barbarians saw the venomous beast hang on his hand, they said among themselves, No doubt this man is a murderer, whom, though he hath escaped the sea, yet vengeance suffereth not to live. And he shook off the beast into the fire, and felt no harm. Howbeit they looked when he should have swollen, or fallen down dead suddenly: but after they had looked a great while, and saw no harm come to him, they changed their minds, and said that he was a god. In the same quarters were possessions of the chief man of the island, whose name was Publius; who received us, and lodged us three days courteously. And it came to pass, that the father of Publius lay sick of a fever and of a bloody flux: to whom Paul entered in, and prayed, and laid his hands on him, and healed him. So when this was done, others also, which had diseases in the island, came, and were healed: Who also honoured us with many honours; and when we departed, they laded us with such things as were necessary. And after three months we departed in a ship of Alexandria…[63]

Legend recounts that Publius was converted to Christianity by Paul, and subsequently became both the first Maltese bishop and the island's first acknowledged saint: he is known locally as San Publju and referred to as 'il-prinċep tal-gżira' [Prince of the island]. Publio's conversation led to Malta becoming the first Christian nation in the West. Appropriately, a hymn from Pace's score was was premiered at St. Paul's Shipwreck Church in Valletta on the 31 January 1960, the year that marked the nineteenth centenary of the saint's sojourn on the island. De Gabriele and Caffari summarise the action of the drama as follows:

[63] Acts 28:2-11 (King James Bible)

> **1st Act:** The sacred drama commences with a melodious prelude. This prelude is developed artistically by the composer as background music to the action on stage during scene one. This same melody introduces the second scene. The music develops great pathos, and at the end of this scene the choir comes in praising the lord for giving his infant church yet another martyr. In the third scene the music becomes very agitated. Saulo falls off his horse during a vision in which God chooses this brave man to be one of His followers. Saulo starts praising the Lord with a humble prayer wherein he promises that he is ready to die for his new faith. The first act ends with the choir already singing praise for the great deed Saulo does while helping in the institution of this new community.
>
> **2nd Act**: another prelude vividly places the audience in the midst of the storm that brings Paolo to the Maltese shores. The music colourfully depicts all the horrors of a shipwreck. All the individuals on the boat safely reach land. Here the choir intunes a solemn hymn glorifying the Lord for their safety. Another choral passage brings this first scene to an end. The second scene opens with another prelude: a pastoral work depicting the solitude around the Wardija country-side. This scene ends with a choral section praising the Lord for all the natural beauty He created for Mankind. The third scene climaxes with the patriotic hymn 'Malta Paolina".
>
> **3rd Act**: depicts Paolo's arrival in Via Ostiense, Rome where he mets the first Roman Christians. The second scene's mood is the solitude found in prison, the music vividly portrays this, yet it also brings out the message of hope which Paolo instills in Onestimo. The third scene Paolo is found guilty and is to be beheaded. The final chorus is one of joy. Although Paolo dies his teaching has converted many. Malta is a live monument to this great individual.[64]

Space Adventure (1962), is very different in nature to the sacred dramas, and was described by the composer as a 'musical fantasy'. It was written for children, and is scored for two soloists, a choir of treble voices, and orchestra. The English-language libretto was written by Albert M. Cassola, and the work lasts thirty-five minutes in performance. It was premiered on the 4 January 1964 at the Catholic Institute of Malta, on which occasion Frank Ganado acted as director and the Reverend M. D'Amato as conductor. The work was revived twice subsequently in 1977 and in 1989. The cast comprises a Space Boy and Two Astronauts, and the treble choir personates, amongst other things, inhabitants of the planet Venus.

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[64] de Gabriele and Caffari, *Carmelo Pace, A Maltese Composer, Thematic, Annotated and Illustrated Catalogue of Works,* 87-88.

Il-Kappella tal-Paċi [The Chapel of Peace] (1973) was curiously designated a 'symphonic poem' by Pace, although he fully intended the work to be staged. Lasting thirty-five minutes in performance, it comprises ten movements and is scored for soprano solo, mixed-voice choir, and full orchestra, with a libretto written by Anton Buttigieg. The work was premiered on the 13 May 1973 at the Manoel Theatre, where the production was directed by Charles Abela Mizzi and conducted by the theatre's resident conductor Joseph Sammut. According to de Gabriele and Caffari, the librettist and composer considered the work to be 'an artistic gift to the community'[65], and the idea for it was inspired by a visit that Buttigieg paid to the Peace Laboratory at Ħal Far—the headquarters of a Maltese non-governmental voluntary organisation founded in 1971 by a local Franciscan friar Fr Dionysius Mintoff, with the aim of promoting social justice rooted in Christian beliefs.[66] The work evokes various aspects of Maltese life, including the island's landscape and folklore. The closing two movements are entitled *Talba* [*Prayer***],** a prayer for peace, and *Innu lil Malta* [Hymn for Malta].

The 'historical drama' *Il-Franċiżi f'Malta* [The French in Malta] (1978) is a thirty-five minute work in ten scenes for young performers to a libretto by Ġużè Cardona. It is scored for soloists, unison choir, and orchestra, and was premiered in a concert conducted by Victor Zammit given on the 19 April 1982 at the Hotel Phoenicia Concert Hall under the auspices of the Malta Cultural Institute. The work deals with the same subject treated in the opera *I Martiri*—a conspiracy organised by a group of Maltese patriots during the French occupation of the island during the Napoleonic Wars.

Apart from the miscellaneous stage works described above, Pace also composed two ballet scores, *Ballet Hongrois* (1940) and *Ruth* (1979). Unfortunately, little information has come to light about the circumstances that prompted their composition or the nature of the dance companies for whom they were written. *Ballet Hongrois* is of modest dimensions, lasting about thirty minutes, and is scored for chamber orchestra. It was premiered on the 27 August 1946 under the auspices of the society 'Il-Qawmien Malti' [The Maltese Renaisssance], and was conducted by Pace. The four constituent scenes are entitled 'A Dream', 'The Meeting', 'Night in a Gipsy Camp', and 'Grand Nuptial March'. *Ruth* is of similar length, but scored for full orchestra. It was premiered on the 30th March

[65] Ibid: 93-94.
[66] For information concerning the foundation and aims of the Peace Laboratory (subsequently renamed John XXIII Peace Lab, see http://www.peacelab.org/ [Accessed 10 July 2014].

1980 on Xandir Malta[67] by the Manoel Theatre Orchestra, conducted by Joseph Sammut. The plot narrates the tale of the biblical character Ruth, a Moabitess who married a son of the Hebrew couple Elimelech and Naomi, whom she met when the latter left Bethlehem and moved to Moab in the wake of a severe famine. After the deaths of Elimelech and his two sons, Naomi decided to return to Bethlehem, but her other daughter-in-law Orpah refused to accompany her. Ruth, however, vowed to stay with her, declaring:

> And Ruth said, Intreat me not to leave thee, or to return from following after thee: for whither thou goest, I will go; and where thou lodgest, I will lodge: thy people shall be my people, and thy God my God: Where thou diest, will I die, and there will I be buried: the LORD do so to me, and more also, if ought but death part thee and me.[68]

Ruth subsequently remarried the wealthy landowner Boaz, and according to Biblical genealogies, was the great-grandmother of King David, and thus, an ancestor of Jesus's father Joseph. The plot of Pace's ballet relates these events in six scenes, culminating in Ruth's happy marriage to Boaz, a just reward for her steadfast devotion to Naomi.

[67] For reference, see http://www.ba-malta.org/the-authority - [Accessed 13 July 2014].
[68] Ruth 1:16-17, King James Version

Conclusion

Conclusion

Forming a balanced assessment of Pace's legacy is a far from easy task. He is unquestionably a figure of great importance in a Maltese context, and made a highly significant contribution to the country's cultural life through his activities as a composer, performer, organiser, and teacher. He was not only the first Maltese composer to compose such a diverse and extensive body of work and to concentrate extensively on the genres of instrumental music, which had hitherto been rather neglected by native figures, but was also the first to experiment with post-tonal compositional idioms. As an organiser and performer, he was one of the mainstays of musical activities in Malta during his lifetime, especially through his involvement with the Malta Cultural Institute's concert series. He also taught several generations of Maltese musicians, including a considerable number of local composers and performers, some of whom, like Charles Camillieri, developed notable reputations in their own right. It seems wholly fitting that these achievements should be more widely appreciated and acknowledged, especially as he was working in a context in which the Western art music occupied a rather marginal place in cultural life.

Pace's career illustrates vividly the kinds of difficulties faced by modernist composers working outside major Europeans cultural centres. Audiences for any forms of Western art music other than opera in Malta remained stubbornly small throughout his lifetime, and interest in new music in modernist idioms was even more limited. As a result, Pace's position was a rather isolated one, in spite of his honoured position in national musical life. The lack of professional ensembles capable of performing complex modern works meant that some of his most interesting and enterprising compositions were never performed in his lifetime, and remain unperformed to this day. In assessing Pace's career, it is vital to take this circumstance into account. It is difficult for a composer to develop if he does not have a chance to hear his works in good performances and to learn from the experience. It also cannot have been easy to work in an environment in which his work met with a comparatively limited response, and to write music that stood little likelihood of being performed. That he persevered and continued to compose in spite of these discouraging circumstances says much for his strength of character and his idealism.

Given the limited options available to him to secure performances of his works, Pace evidently felt that he had to compose in a variety of compositional styles to cater for

different kinds of performers and audience. In this respect, he bears comparison with figures such as the Irish composer A. J. Potter, whose output also shows extreme stylistic diversity on account of the similar conditions which prevailed in Ireland at the period. The question of how much of Pace's output will be regarded as worthy of exploration by future generations of performers remains to be seen. The task of assessing his work is made considerably more difficult by the fact that much of it remains unknown: a handful of compositions apart, few works have been issued on commercial recordings and little of Pace's music is regularly performed. Moreover, scores of Pace's works remain comparatively inaccessible, and can for the most part only be consulted in archives. Under these conditions, it is hard enough for specialists to form a rounded impression of his achievement, and for the ordinary music lover, it remains an impossible task.

My impressions after surveying Pace's output in its entirety are that some of his post-tonal instrumental works represent his finest and most individual achievements, and show him at his most imaginative and inventive. Some of these scores, such as String Quartet No. 7 and Piano Sonata No. 2, undoubtedly deserve to be more widely known and to come to international attention. These compositions, though technically demanding, would not present exceptional challenges for professional performers, and it is not beyond the bounds of possibility that an enterprising recording company would be prepared to record them for commercial release. As far as the rest of Pace's output is concerned, it is harder to judge what the future might hold. There is no escaping the fact that his large-scale works in a tonal idiom, such as his operas and his choral-orchestral compositions, are unlikely to arouse interest outside Malta on account of their extreme stylistic conservatism and the fact that they do not manifest a very individual compositional voice. Moreover, these scores are marred by serious technical shortcomings such as pronounced textural monotony, which militate against sustained musical interest. Some of the smaller works in tonal idioms, however, such as the shorter choral works, piano pieces, and songs, would merit the attention of Maltese performers.

The technical shortcomings of Pace's work, and especially what strikes one as the rather mechanical nature of his compositional procedures, which remain virtually unvaried from work to work, call for comment, as they are amongst the most noteworthy features of his output. Although it is impossible to advance explanations that can be grounded sufficiently in evidence, it is tempting to speculate whether they could have resulted from autism or a cognate disorder, given what we know of Pace's personality and especially

his extreme uncommunicativeness and reclusiveness. As Alaine Reschke-Hernández has discussed, 'autism' derives from the Latin *autismus*, which was first introduced by Swiss psychiatrist Bleuler in 1912, to define symptoms of peculiar fantasies in patients diagnosed with schizophrenia.[1] One of the first known accounts of autism dates back to 1799, which, according to Reschke-Hernández, details that a case of a boy with clinical characteristics matching many current criteria for an autism diagnosis, including social awkwardness, poor communications skills, a preference for isolation, and restricted interests.[2] Professor Michael Fitzgerald, a psychiatrist based at Trinity College, Dublin, who is a noted specialist on autism, argues that the characteristics linked to autism spectrum disorders (ASDs) are strongly associated with creative ability.[3] In a recent book, he points out that since the term 'autism' passed into common use, our understanding of the condition has undergone profound change. Previous generations of specialists regarded it as a pronounced learning disability in people of lower than average intelligence. However, some sufferers from autism, knows as autisitc savants, display have special abilities that are out of the ordinary.[4] Fitzgerald discusses a number of brilliant individuals who showed signs of ASDs, such as Isaac Newton, Albert Einstein, George Orwell, H.G.Wells and Ludwig Wittgenstein, pointing out that such people

> can be highly focused and intelligent but do not fit into the school system, lack social skills, and are uncomfortable with eye contact. They can also be quite paranoid and oppositional, yet highly moral and ethical. Such persons could follow the same topic for 20 to 30 years without being distracted by other people's opinion, and can produce in one lifetime the work of three or four people.[5]

Two other researchers, Jane Giddan and Victoria Obee, observe that 'a common problem for adults with autism is dealing with change, especially with regard to routines, time schedules, people associated with certain events in the day or location of activities. A sense of sameness seems to be calming while unexpected alterations often increase anxiety and agitation'.[6]

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1 Alaine E. Reschke-Hernández, 'History of Music Therapy Treatment Interventions for Children with Disorder'**,** *Journal of Music Therapy*, Vol. 48, No. 2, Summer 2011, 169-207.
2 Ibid.,
3 Nic Fleming, *The Telegraph*, (21 February 2008) - http://www.telegraph.co.uk/science/science-news/3326317/Albert-Einstein-found-genius-through-autism.html - [Retrieved 20 November 2014].
4 Michael Fitzgerald, *Autism and Creativity: Is there a link between autism in men and exceptional ability?* (New York: Brunner Routledge, 2004), 3.
5 Ibid.
6 Jane J. Giddan and Victoria L. Obee, *Adults with Autism: Habilitation Challenges and Practices The Journal of Rehabilitation* , Vol. 62, No. 1 , January-March 1996, 72-77 at 73.

These descriptions would seem to accord very well with what we know of Pace's personality and behaviour. Autism also account for features of his style and technical approach that have been discussed throughout this thesis—the very repetitive and unvarying approach to structuring musical compositions, his apparent lack of interest in exploring alternative approaches to form, as well as the curious a-emotionality of much of the music. If my hypothesis seems plausible, Pace's work could well furnish the basis for an interesting study concerning the effects of autism on musical creativity and the development of an individual compositional from style in persons suffering this syndrome.

The assessments of Pace's works presented in this thesis must be regarded as provisional, however, in view of the difficulties inherent in trying to evaluate scores, many of them quite complex, from the manuscript alone. If the present dissertation serves to encourage a revival of interest in Pace's work and its rediscovery by performers, it will have amply served its purpose. It is hoped too that it will make a contribution of some value to documenting the Maltese western art music tradition in the twentieth century.

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INTERVIEWS:

Interview on 15 May 2013 – Ronald Azzopardi Caffari

Interview with author on 5 November 2007 – Georgette Caffari

Interview with author on 15 July 2012 – Marie Therese Vassallo

Interview with author on 16 July 2012 – Maestro Joseph Sammut

Interview with author on 20 January 2014 – Ronald Azzopardi Caffari

Interview with author on 25 February 2014 – Mons Joseph Azzopardi

Interview with author on 19 August 2010 – Joseph Vella Bondin

Appendixes

APPENDIX 1

DOCUMENTARY: CARMELO PACE – 17.8.1906 (Produced 22.5.1993)

My father Antonio and my mother Marie Carmela (Ciappara) lived with my maternal grandfather Carmelo, grandmother Paula (Psaila) as well as with my uncle Vincenzo Ciappara, in a humble apartment in a building in Merchants Street, Valletta, near the Parish Church of St. Dominic. (Porto Salvo)

I was born on the 17.8.1906 and my brother Arthur in 1907, there were another four children born in the same house, Emanuel who died at the age of two years, Rita, Cettina and Gaetano who all died before reaching 8 months.

After, we went to live in 103 Old Mint Street, (Strada Zacca) where the youngest child Censina was born on the 22.3.1915.

My grandfather worked as a secretary/accountant with various merchants, while my father was assistant cashier at cinema "Commerce" in Strada Reale, Valletta.

My mother looked after all of us, assisted by my grandmother.

My grandfather noticed my inclination to learn, used to teach me, look after me and take me with him for walks.

At first I was sent to a government school, later had private lessons from Mr. Joseph Gasan to prepare for the entrance examination of St. Augustine College in Old Bakery Street, Valletta.

My uncle Vincenzo Ciappara was always a good influence in my studies and also life.

When my grandfather died we were living at 38A Old Mint Street.

During the first Great War, Malta was a naval and army base, I was then about 10 years and used to walk up to Pieta to see the march pass of the military funerals, the solemnity of the ceremony and funeral band marches attracted me.

STUDIES:

My father and mother were not musicians, but my uncle Vincenzo Ciappara was a professional musician and later band master. Some of my paternal uncles played instruments with various bands. Michele Pace was a horn player with the "La Valette" band.

My uncle Vincenzo trained me in my early musical studies.

At St. Augustine College where I completed all my instruction, Father George was my teacher of English and Father Ambriogio Tonna of Italian and various other subjects.

Father Ambrogio was also in charge of the college choir, he used to pick up the boys that had musical inclination, taught them "solfeggio" and to sing during mass and other church services. As he noticed that I had an excellent pitch he placed me as their leader.

Father Carlo was in charge of the higher classes and was a great help to me. Father Bonifaccio Bonello was the Rector.

My mother used to send me to the cinema "Commerce" to take various things to my father. There a pianoforte quartet played during the film. I enjoyed their performance and later started to play the violin with them.

My uncle sent me to Prof. Genova for Violin lessons and later to Prof Fiamingo for advanced violin studies and theoretical subjects. At that time I decided that I would become a music teacher and composer.

My uncle used to copy the music of several established Maltese composers including the music of Paolino Vassallo, Carlo Diacono and Guiseppe Caruana. I had the opportunity of seeing several of their works.

At that stage I started playing in orchestras as well as at the Royal Opera House during operas. I also took up the viola and became leader of that section.

COMPOSER:

Around 1929 I decided that I wanted to sit for the Licentiate of the Royal Schools of Music Teaching Diploma and I started a correspondence course with Dr. Thomas Mayne in harmony, counterpoint, fugue and orchestration.

I obtained my diploma in 1931 and started giving private lessons at my own house, in the houses of my students and also at the Public Library.

I started composing at a very early age but I have scrapped my early attempts.

About 1931 I wanted to incorporate the Maltese folk tunes in a serious composition and wrote the "Maltesina" which was premiered as a Maltese Fantasy for band in 1931, on the Palace Square by the 1st Battalion Scottish Highland Fusiliers, Light Infantry Band.

In this work, I entered the folk melodies I used to hear the "Għannejja" [Singers] sing in my uncle's studio, so that he could write them down.

SECOND WORLD WAR:

The years of the Second World War were times of sufferings. Normal life was impossible due to scarcity of food and all sorts of inconveniences; the only desire of the population was to survive the enemy bombings.

My students vanished and as War Service I was appointed by the District Commissioner Department as shelter supervisor from the 5th September, 1940 to the 23rd August, 1941. My superior at the Auberge de Bavarie was Major Stivala. I was in charge of about 600 homeless refugees who had pass cards. Everybody could enter the shelter during air-raids only. To keep in touch with music I had formed a small orchestra and gave concerts under the auspices of the Refugees Entertainment Committee.

When I gave up my duties of supervisor I entered the Royal Air Force as civilian clerk with the help of my friend Domenico Gruppetta who was chief clerk. He put me in charge of the deciphering of codes of aerophones movements. My office was in the "Fossa under Porta Reale" and many a time I escaped death by a very small margin. Once an enemy plane took me as the target of his machine gun, pellets falling all around me, in the rush for shelter I slipped and lost my spectacles, The Madonna saved my life.

After working hours I used to teach Theory of Music and music appreciation at the Command School of Education, 28 Old Bakery Street, Valletta.

The houses I had lived in Valletta were damaged by enemy action and I went to live in Tigne and after at 14 St. Dominic Street, Sliema; I still live there.

OPERAS:

I am inclined to compose any type of music, however operas are my favourites, because I was for a time a viola player in the Royal Opera House during seasons of opera performances under Italian conductors of repute.

In an opera one can introduce a variety of contrasting situations and I enjoyed the challenge.

HEALTH:

I was always interested in reading books on health matters and disciplined in my ways of life. I feel that taking natural health foods such as cod liver oil and garlic capsules is a good precaution to old age health living.

APPENDIX 2 – Chamber Works

Title	Date	Instrumentation	Duration
String Quartets			
String Quartet in C major	1927	2 violins, viola and cello	15 mins
String Quartet in F major	1928	2 violins, viola and cello	19 mins
String Quartet in Bb major	1929	2 violins, viola and cello	19 mins
String Quartet No. 1	1930	2 violins, viola and cello	29 mins
String Quartet No. 2	1931	2 violins, viola and cello	25 mins
String Quartet No. 3	1932	2 violins, viola and cello	25 mins
String Quartet No. 4	1933	2 violins, viola and cello	20 mins
String Quartet No. 5	1934	2 violins, viola and cello	25 mins
String Quartet No. 6	1935	2 violins, viola and cello	28 mins
String Quartet No. 7	1936	2 violins, viola and cello	20 mins
String Quartet No. 8	1937	2 violins, viola and cello	21 mins
String Quartet No. 9	1938	2 violins, viola and cello	21 mins
String Quartet No. 10	1970	2 violins, viola and cello	20 mins
String Quartet No. 11	1972	2 violins, viola and cello	17 mins
String Sextet			
String Sextet	1960	2 Violins, 2 Violas, 2 Cellos	16 mins
Four Cellos			
Tempo di Sarabanda	1970	Four Cellos	5 mins
Serenade and Habanera	1987	Four Cellos	4 mins
Three Flutes and strings			
Phantasy	1940	Flute and string quartet	8 mins
Scherzo	1983	Three Flutes	5 mins
Nocturne	1985	Three Flutes	5 mins
Combination of Instruments			
Introduzione ed Allegro	1940	Clarinet and strings	10 mins
Orpheus	1970	Clarinet and strings	5 mins
Fantasia	1988	Violin, Two horns, Piano and strings	9 mins
Sextet in C	1944	Oboe, horn, string quartet with double bass	15 mins
Rondo Capriccioso	1954	Alto saxophone and chamber orchestra	10 mins
Fantasia Giovale	1960	Three flutes, Two oboes, Cor anglais, Two clarinets, Bass clarinet, Two bassoons, Four horns, Three trumpets, Three trombones and tuba	10 mins
Wind Quintet	1960	Flute, oboe, clarinet, Horn in F and bassoon	20 mins
Rondino Capriccioso	1970	Flute, oboe, clarinet in C and bassoon	5 mins

Sextet in 4 movements	1970	Clarinet, horn and string quartet	15 mins
Saxophone Quartet	1971	Four saxophones	11 mins
Fanfare	1978	1st and, 2nd Trumpets in Bb, Horn in F, Trombone and Tuba	5 mins
Capriccio	1979	1st and 2nd Trumpets in Bb, Horn in F, Trombone and Tuba	5 mins
Contrasts	1979	Sopranflote, altflote, tenorflote, viol da gamba and harpsichord	9 mins
Rondino	1983	Trumpet and chamber orchestra	6 mins

APPENDIX 3 – Piano Works

Title	Date	Duration
For 2 Pianos		
Rondo scherzoso	1955	6 mins
For Piano Duo		
Toccata	1964	4 mins
Invenzione	1983	5 mins
For Piano Solo		
Rhapsodie	1939	10 mins
Chant sans Paroles No. 2	1945	4 mins
Three Country Pictures	1948	13 mins
Impromptu	1950	5 mins
Toccatina	1954	3½ mins
The Lonely Valley	1955	4 mins
Three Maltese Pictures	1955	10½ mins
Variations on a Theme of Nicolò Isouard	1957	8 mins
Theme with Variations	1957	5 mins
Morceau Lyrique	1961	5 mins
Prelude, Fuga e Finale	1961	6 mins
Cappriccio	1967	5 mins
Variabile	1968	4 mins
Adagio Pastorale	1969	3 mins
Lento Capriccioso	1970	3½ mins
Sonata No. 2	1973	13 mins
Variations on the Maltese National Anthem	1975	8 mins
Variations on a Maltese Air	1975	3 mins
A Little Poem	1975	3 mins
Capriccio No. 2	1977	5 mins
The Valley of Dreams	1977	2 mins
Four Bagatelles	1979	6 mins
Aubade	1990	5 mins

APPENDIX 4 – Vocal and Choral Music

Title	Date	Voice	Dur
Voice and choral works, with or without organ			
Introit corde jesu	1930	Tenors, basses and organ	3 mins
Intriot misericordia domini	1930	Soprano/tenor and organ	3 mins
Tantum ergo	1930	SATB unaccompanied	3 mins
Tantum ergo	1930	Soprano, Alto and organ	3 mins
Tantum ergo	1930	Two voices in unison	3 mins
Litania	1930	SATB unaccompanied	
Salve regina	1930	Bass solo and organ	3 mins
Ave maria	1930	Soprano, alto and organ	3 mins
Tue es sacerdos	1930	Soprano/tenor, bass and harmonium	2 mins
Ecce sacerdos magnus	1930	Soprano/tenor, organ and violin	2 mins
Ecce sacerdos magnus	1930	Soprano/tenor, bass and harmonium	2 mins
Tota pulchra	1930	SATB unaccompanied	3 mins
Salvator mundi	1935	SATB and orchestra	3 mins
Seven psalms	1950	Voice in unison, unaccompanied	7 mins
Scio enim	1950	SATB unaccompanied	3 mins
Jubilate deo	1956	SATB and orchestra	4 mins
Tribus miraculis-alleluja	1961	8 mixed choir unaccompanied	4 mins
Mass no. 3	1965	Soprano, alto and organ	18 mins
Introjtu – Ħadd ma jista mingħarek [No one can stay without you]	1966	Voices in unison and organ	3 mins
Introit – In festo sanctissimi nominis Jesu	1970	Soprano/tenors, alto and organ	3 mins
Domine non secundum	1970	SATB unaccompanied	5 mins
Antifona di S. Giuseppe	1972	SATB and orchestra/organ	5 mins
Graduale et tractus domenicae I passionis – Domine non secundum	1973	Soprano, alto and harmonium	4 mins

Table 1: Pace's Liturgical Works from 1930 to1973 (Voice and Organ)

Secular choral works, with or without orchestra and pianoforte			
La Nuit et moir	1950	SATB and orchestra	5 mins
Ommna Ħanina	1950	Two voices and pianoforte/organ	4 mins
Il-Buskett	1950	SATB unaccompanied, also for two voices and pianoforte	5 mins
Hunting Song	1956	SATB and piano/or SATB unaccompanied	3 mins
The Music Makers	1956	SATB and Tambourine	6 mins
The Retreat	1956	SATB unaccompanied	5 mins
A Country Song	1956	SATB with orchestra or pianoforte	3 mins
Ninna Nanna Alpina	1957	SATB unaccompanied, also with orchestra/pianoforte	5 mins

Ħmistax il-ferħa lill-Marija Verġni	1957	Two voices and orchestra/pianoforte	6 mins
La Festa del poeta	1957	SATB unaccompanied, also with orchestra/pianoforte	6 mins
The Silly Flea	1957	SATB unaccompanied	4 mins
The Song of Youth	1957	Two voices and pianoforte	3 mins
He shall be king	1958	Soprano, tenor, bass and strings with harp	14 mins
L-Imnarja	1960	SATB unaccompanied or with pianoforte	6 mins
T'Accogliam pane celeste	1960	SATB unaccompanied, also with orchestra/pianoforte	6 mins
Pain-Sorrow-Peace-Freedom	1960	Two children's voices	3 mins
Gentle Maiden	1960	SATB unaccompanied or with pianoforte	4 mins
Description of Spring	1960	Madrigal for SATB unaccompanied	3 mins
Primavera	1960	Two voices and pianoforte	3 mins
Barcarola	1960	Two voices and pianoforte	3 mins
Fejn it-Tieqa tal-Fanal	1963	SATB and pianoforte	4 mins
Fall, Leaves, Fall	1963	SATB unaccompanied	6 mins
L-ewwel ta' Mejju	1963	Two voices and pianoforte	4 mins
Grilli e Grillini	1963	SATB unaccompanied	5 mins
Pawla	1964	SATB unaccompanied	6 mins
1565	1964	Voice and orchestra	3 mins
Ward ta' Mejju	1964	SATB orchestra/pianoforte	5 mins
Btajjel	1965	SATB unaccompanied	5 mins
Festa ta' l-ommijiet	1966	SATB unaccompanied, also for two voices and pianoforte	5 mins
Rajtek – ja warda	1966	Two voices and pianoforte	4 mins
Lil Malta	1966	SATB unaccompanied, also for two voices and pianoforte	6 mins
Penso Printempa	1966	SATB unaccompanied	4 mins
Lapsi	1966		4 mins
Fid-dawl tal-qamar	1966	SATB unaccompanied	4 mins
L-Għanja taż-żgħażagh	1966	Two voices and pianoforte	4 mins
Is-Summien	1966	Two voices and pianoforte	3 mins
Iż-Żerniq	1966	Two voices and pianoforte	4 mins
Kampanja Maltija	1970	Two voices and pianoforte	4 mins
Profeta	1970	SATB unaccompanied	5 mins
Sejħa	1972	SATB unaccompanied	6 mins
Madrigali Spirituali	1972	SATB unaccompanied	15 mins
Il-Feddej	1972	Two voices and pianoforte	4 mins
Is-Sajf	1972	Two voices and pianoforte	4 mins
Angelica (Act I) Aria di Haggi	1973	Tenor and piano/orchestra	7 mins
When the goal is reached	1975	Two voices and pianoforte	4 mins
Il-Qtugħ tat-Tin	1976	Two voices and pianoforte	3 mins
In-Nagħga	1976	Four treble voices and unaccompanied	4 mins
Il-Pappagall	1976	Two treble voices and pianoforte	2 mins
Kantas la Birdoj	1976	SATB unaccompanied	37 mins
Selection of Maltese Traditional Tunes	1978	Two voices and orchestra	6 mins
Nativity	1978	SATB unaccompanied	3 mins
The Beatitudes	1981	SATB and pianoforte	5 mins
Sister Awake	1981	SATB unaccompanied	5 mins
Il Cacciatore	1990	SATB unaccompanied	5 mins

Works for male choir			
Orgia	1960	Four male voices and pianoforte	5 mins
John Cook	1965	Four male voices unaccompanied	5 mins
Robin Hood	1970	Four male voices unaccompanied	5 mins
Works for female choir			
Spring	1960	Three female voices and pianoforte	5 mins
The Happy Heart	1965	Three female voices unaccompanied	4 mins

Table 2: Choral or Vocal works with or without orchestra and pianoforte

Works for soprano, tenor, baritone, bass duets, trios, and ensembles			
Nel Crepuscolo	1934	Soprano and Pianoforte	5 mins
Alla B.V. Del Carmelo	1945	Soprano/Tenor and Pianoforte	5 mins
Ode: Christ's Nativity	1946	Soprano Solo/Tenor Solo with unison choir and pianoforte/orchestra	5 mins
Rivelazione	1947	Soprano/tenor with pianoforte and violin accompaniment	6 mins
What the Thrush Said	1948	Contralto and Pianoforte	4 mins
Alla Primavera	1949	Contralto and Pianoforte	5 mins
Serenata Marinaresca	1956	Soprano/tenor, with separate arrangements for contralto and bass, with pianoforte/orchestra	6 mins
Aprilja	1956	Soprano/tenor with pianoforte/orchestra. Also for bass and pianoforte	6 mins
Tu sei quell fiore	1956	Soprano/tenor with strings and harp/pianoforte	8 mins
To the daisy	1956	Soprano/tenor and pianoforte	6 mins
Che importa	1958	Soprano/tenor and orchestra/pianoforte	6 mins
La Campana	1960	Soprano and pianoforte	6 mins
Tema e variazioni	1960	Soprano and pianoforte	7 mins
In early spring	1960	Soprano/tenor and pianoforte	5 mins
Ascolta	1961	Soprano/tenor and pianoforte	5 mins
Rose di maggio	1961	Soprano/tenor, also with bass and pianoforte/orchestra	5 mins
Solinga	1965	Aria for soprano from the Caterina Desgunaez (Act III) with orchestra/pianoforte	6 mins
L'Għanja ta' dari	1970	Soprano/tenor and pianoforte	5 mins
Ir-Rebbiegħa	1970	Soprano/tenor unaccompanied	3 mins
Dwal ta' tfuliti	1970	Soprano/tenor and pianoforte	5 mins
Inħobbok bħal dejjem	1970	Soprano/tenor and pianoforte	3 mins
Two Maltese folk tunes	1970	Solo voice and pianoforte	6 mins
Verso l'aurora	1970	Soprano/tenor and viola	5 mins
Nixtieq	1971	Soprano and orchestra/pianoforte	6 mins
Farewell	1971	Soprano/tenor and pianoforte	5 mins
Talba	1971	Soprano solo, choir and chamber orchestra	8 mins
It-Triq	1974	Soprano and orchestra	10 mins
Flimkien	1975	Soprano/tenor and orchestra/pianoforte	5 mins
La Zingara	1976	Soprano and orchestra/pianoforte	5 mins
Am oil ciel turchino	1976	Aria for soprano from the opera Ipolgeana (Act II) with orchestra/pianoforte	6 mins
Pawla	1977	Soprano/tenor with orchestra/pianoforte	7 mins
Talba – from Il-Kappella tal-Paci	1973	Soprano/tenor and orchestra/pianoforte	5 mins

O Vergine Madre	1982	Soprano/tenor and orchestra/pianoforte	5 mins
Ħafna vjaggi	1986	Aria for soprano No. 14 from the oratorio Alter Christus	6 mins
Parted	1935	Tenor and pianoforte	5 mins
The passionate shepherd to his love	1940	Tenor and pianoforte	5 mins
L'Amore d'un artista	1950	Tenor and orchestra/pianoforte. Arrangements for bass	5 mins
La voce della speranza	1951	Tenor and orchestra/pianoforte	6 mins
Ricordi	1953	Tenor and orchestra/pianoforte	5 mins
O Pace serena	1965	Aria for tenor from the opera Caterina Desguanez (Act II) with orchestra/pianoforte	8 mins
Aria di haggi	1973	Aria for tenor with orchestra from the opera Angelica (Act I)	7 mins
Il-Bronja	1974	Tenor and orchestra	7 mins
Mignonne, allons vior	1978	Tenor and pianoforte	4 mins
Sejħa	1986	Aria for tenor from the cantata Sejha with orchestra	6 mins
Compleanno	1988	Tenor and pianoforte	5 mins
Tama	1989	Tenor and pianoforte	7 mins
Ir-Rebħa	1989	Tenor and pianoforte	5 mins
Michelle	1990	Tenor and pianoforte	5 mins
Preghiera di Saul	1960	Aria for baritone from the stage work San Paolo with orchestra/pianoforte	5 mins
Sorge su Malta	1960	Aria for bass from the piccolo cantata San Paolo with orchestra/pianoforte	4 mins
Fear no more	1961	Baritone and pianoforte	5 mins
Il Risveglio	1961	Bass and strings	5 mins
Sara l'Attesa	1970	Bass and orchestra/pianoforte	5 mins
L-Għama Kantant	1971	Bass and orchestra/pianoforte	5 mins
Speranza	1972	Bass and orchestra/pianoforte	5 mins
Għax jien?	1972	Bass and pianoforte	4 mins
Salve Regina	1987	Bass and pianoforte	3 mins
La titlaqnix	1988	Bass and pianoforte	5 mins
Gawhar moħbija	1988	Bass and pianoforte	5 mins
Lir-Rebbiegħa	1988	Baritone and pianoforte	6 mins
Tama	1989	Bass and pianoforte	7 mins
Ir-Rebħa	1989	Bass and pianoforte	5 mins
Michelle	1990	Bass and pianoforte	5 mins
Song for St. Cecilia's day[1]*	1950	Soprano, contralto and pianoforte	8 mins
The Proposal - He shall be King[2]*	1958	Soprano, tenor, bass and strings including harp	14 mins
A hunting day for all	1958	Soprano, tenor, bass and strings/pianoforte	12 mins
Three poems by John Keats	1960	Soprano, tenor, flute, oboe, violoncello and harp	10 mins
Lamentations Jeramiae Prophetae[3]*	1965	Soprano, tenor and harmonioum	7 mins
Qawmien	1970	Soprano, tenor and pianoforte	5 mins
Il-Poeta	1971	Soprano, tenor and pianoforte	5 mins
Spring	1975	Mezzo soprano, bass and pianoforte	5 mins
Aprile	1978	Mezzo soprano, bass, orchestra/pianoforte	5 mins
It-tbissima tal-warda	1987	Soprano, bass and pianoforte	18 mins

[1] *Song for St. Cecilia's Day* is illustrated below this table in **Fig. 17**
[2] *The Proposal - He shall be King* is illustrated below this table in **Fig. 15**
[3] *Lamentations Jeramiae Prophetae* is illustrated below this table in **Fig. 16**

Xemx tal-Mediterran	1988	Tenor, baritone and pianoforte	7 mins

Table 3: Secular choral or solo vocal works with or without orchestra or pianoforte

Christmas Carols			
They hard the Angels	1950	Unison with organ/pianoforte	2 mins
Is-Sultan Twieled	1963	SATB	2 mins
A joyful Message	1971	SATB unaccompanied, also for 2 voices and organ/pianoforte	2 mins
Il-Lum Twieled il-Bambin	1972	SATB, also for 2 voices with or without accompaniment	2 mins
Ghanjet l-Angli	1975	SATB with or without accompaniment	3 mins
Come Good People	1976	SATB, also scored for 2 voices with or without accompaniment	3 mins

Table 4: Christmas Carols

Hymns – for choir or duo		
Inno al nome di Geltrude	1939	2 mins
Innu ta' L-Istudenti Universitarji	1944	4 mins
Innu lil-Marija Bambina	1947	3 mins
Innu ta' l-Irgiel ta' l-Azzjoni Kattolika	1948	3 mins
Innu ta' l-Emigranti Maltin	1948	3 mins
Innu lil Dun Mikiel Xerri	1951	3 mins
Innu lil Annibale Preca	1951	2 mins
Innu lil Alla Missier	1952	3 mins
Innu lill-Qalb ta' Gesu	1956	3 mins
Innu lill-Ven nazju Falzon	1957	3 mins
Innu tal-moviment ta' Kana	1957	3 mins
Innu il-Ferh tax-Xirka	1958	2 mins
Innu tac-centinarju Pawlin	1960	3 mins
Innu lil S. Pubblju	1960	3 mins
Inno Crux Fidelis	1962	2 mins
Innu lil S. Pietru Appostlu	1962	2 mins
Hymn 'Sing to Mary Choir'	1963	2 mins
Hymn of the helpers of the child Jesus	1963	2 mins
Inno a Santa Maria Maddalena dei Pazzi	1963	2 mins
Innu lil San Girgor	1963	2 mins
Innu lil S. Rita ta' Cascia	1966	2 mins
Innu lill-Madonna tad-dar	1966	2 mins
Innu Ave Maria Stella	1966	2 mins
Innu lil S. Gwann Battista de la Salle	1966	2 mins
Inno Nazionale del Kemmistal	1966	2 mins
Inno delle anime giuste nel limbo che aspettano e pregano per l'avvento del Messia	1968	3 mins
Three hymns for the Nuptial Mass	1968	4 mins
Innu insellimlek u nifrahlek	1968	2 mins
Innu lix-Xewkija	1970	2 mins
Hymn to St. Cecilia	1971	3 mins
Innu ta' l-iskola taghna	1971	3 mins
Zewg innijiet Ewkaristici	1972	2 mins

Innu popolari tal-Madonna ta' Lourdes	1973	2 mins
Innu Qalb ta' Gesu hanina	1973	2 mins
Innu lid-demm mqaddes ta' Gesu	1975	2 mins
Innu lil S. Maria Goretti	1975	2 mins
Innu Malti	1973	2 mins
Innu lil mata Hielsa	1984	3 mins
Hymn – Jesus Society	1984	2 mins
Fatima – Innu kungress Marjan	1983	2 mins
Stelmarian – Innu kungress Marjan	1983	2 mins
Jacob – Innu kungress Marjan	1983	2 mins
St. Elmo – Innu kungress Marjan	1983	2 mins
Omm Hanina – Innu kungress Marjan	1983	2 mins
Skapular – Innu kungress marjan	1983	2 mins
Auxilium Cristianorum- Innu kungress Marjan	1983	2 mins
Innu ta' l-iskola	1989	3 mins

Table 5: Maltese and English Hymn